

THE ART-JOURNAL.



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BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

NO. LXXVIII.—SIR JOSEPH NOEL PATON, R.S.A.

FOUR years have elapsed since the publication of the last of a long series of biographical sketches bearing the above title. The subject was discontinued to admit, by way of variety, the introduction of notices, somewhat analogous in character, of many of the great painters of the modern German and Belgian schools; for it must have been evident to those acquainted with our own school, that we had far from exhausted the roll of artists entitled to a place in any such list of men eminent in Art; several members of

the Royal Academy, and others of almost equal reputation, were from various causes omitted in that first series; while, with two or three exceptions, the principal painters of Scotland were altogether excluded, solely on the ground of our inability at that time to gain access to their works for the purpose of engraving. On resuming the subject we shall find places for some "old and familiar" names, as well as for others who have since worked their way upwards into popular favour, both north and south of the Tweed, commencing with a distinguished Scottish painter.

Sir Joseph Noel Paton has taken a high position in the Scottish school, of which, generally, we can scarcely write in terms too commendatory. He was born at Dunfermline, on the 13th December, 1821. Although his Art-education was, so to speak, of the most desultory kind, the circumstances of his childhood and early youth tended in no ordinary way to the development of his artistic perceptions. His father,—a Fellow of the Scottish Society of Antiquaries, and well-known in connection with the damask manufactures of Dunfermline, and as a collector of Scottish antiquities,—surrounded his children, from their earliest years, with old books, old prints, old pictures, casts from the antique, and whatever objects could stimulate the imagination and expand the mind. The locality in which the family resided, Wothers'-Alley,—a small but secluded and singularly picturesque spot, one of the bords of the glen wherein stand the venerable ruins of the Abbey and Royal Palace of Dunfermline, with its burn, rocks, trees, and laurel thickets,—was calculated to encourage romantic habits of thought, and to foster a passion for the minuter beauties of inanimate nature, which, it is evident, has to a considerable extent tinged all his productions. Another circumstance may be alluded to as aiding in the developing a constitutional tendency to the more romantic phases of Art. Through his mother, a lady of great nobility and unselfishness of character, who, like most Highlanders of her time, whether male or female, was deeply versed in



Drawn and Engraved by]

MORTE D'ARTHUR.

[Stephen Milner.

traditional lore, Sir Noel could claim close kinship with the Chiefs of one of the most ancient and chivalrous Clans of the North, whose deeds of daring in the Jacobite ranks supplied the earliest subjects for his childish pencil, and a knowledge of whose position



as the representatives of the ancient Celtic Earls of Atholl, and, through them, of the family which occupied the throne of Scotland from the eleventh to the fourteenth century, and from whom, through Robert the Bruce, the Stuart race was descended—could scarcely fail to exercise an influence on the character, habits of thought, and feeling of a youth so constituted, and surrounded by everything calculated to foster such tendencies.

We have in these preliminary remarks somewhat of a key to the after career of this painter. In 1843 Sir Noel Paton came to London and studied for a short time in the schools of the Royal Academy, receiving from Mr. George Jones, R.A., then keeper, much kindness and courtesy. His artistic teachings began and terminated with the instruction given by Mr. Jones. Before the period just alluded to, he had, however, exhibited some proofs of early talent in illustrations, supplied gratuitously, for the *Renfrewshire Annual* for the years 1841-2. On his return to Scotland he painted, and sent to the Royal Scottish Academy, 'Ruth Gleaning,'

his first exhibited painting; this was in 1844; when he also produced a series of designs, in outline, illustrating respectively, Shelley's "Prometheus Bound," and "The Tempest;" these were etched and published through the liberality of Mr. Lewis Pooock, F.S.A., and received due notice at the time in the pages of this Journal. In the following year he contributed to the Scottish Academy 'Rachel weeping for her Children,' and 'The Holy Family,' and he also executed a series of etchings, illustrating the late James Wilson's poem, "Silent Love." This year, 1845, was marked by the cartoon exhibition in Westminster Hall. Young as the artist of whom we are writing then was, he boldly entered into competition with many of the most eminent painters of the day, and not without justification, for the Royal Commissioners awarded to him one of the three prizes of two hundred pounds, for his cartoon of 'The Spirit of Religion,' a work which showed a mind richly endowed with poetic imagination, and, at the same time, evinced an amount of technical attainment which called



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"I WONDER WHO LIVED IN THERE!"

[Stephen Miller.

forth the favourable notice of some of the most distinguished artists of the time. It was about this time he made several admirable drawings for Mr. S. C. Hall's "Book of British Ballads."

Passing over two charming illustrations of fairy-land,—a world with which Sir N. Paton has frequently made us acquainted,—'The Quarrel of Oberon and Titania,' exhibited at the Scottish Academy in 1846, and 'Puck and Fairy,' in the same gallery the following year, we again arrive at Westminster Hall, where, also in 1847, another competitive display was opened to the public, that of oil-paintings. To this he contributed two works, 'The Reconciliation of Oberon and Titania,' and 'Christ bearing the Cross.' For these joint productions, so dissimilar in character, yet each with merits peculiar to itself, he received one of the three prizes of three hundred pounds. The former of the two pictures was purchased in the most liberal spirit by the Royal Scottish Academy, and is now in their gallery. In this year he was elected Associate of that institution. To its annual exhibitions he sent, in 1848, 'The Meeting of Zephyr and Aurora,' and

'Silenus surprised by Ægle;' in 1849, 'Theodore and Honoria,' and 'Puck's Soirée Musicale;' in 1850, the year in which he was enrolled Member of the Scottish Academy, 'The Quarrel of Oberon and Titania;' in 1851, 'Thomas the Rhymer and the Queen of Fairie' (engraved), 'The Father Confessor,' 'Death of Paolo and Francesca da Rimini,' and 'Nimrod the Mighty Hunter;' in 1852, 'Dante meditating the Episode of Francesca da Rimini,' 'The Eve of St. Agnes; flight of the Lovers,' and a beautiful specimen of sculpture, a basso-relievo representing 'Christ Blessing Little Children.' The 'Oberon and Titania' picture just mentioned is a different work from that of 1846, and was bought for the Scottish National Gallery by the Royal Association for the Promotion of the Fine Arts in Scotland.

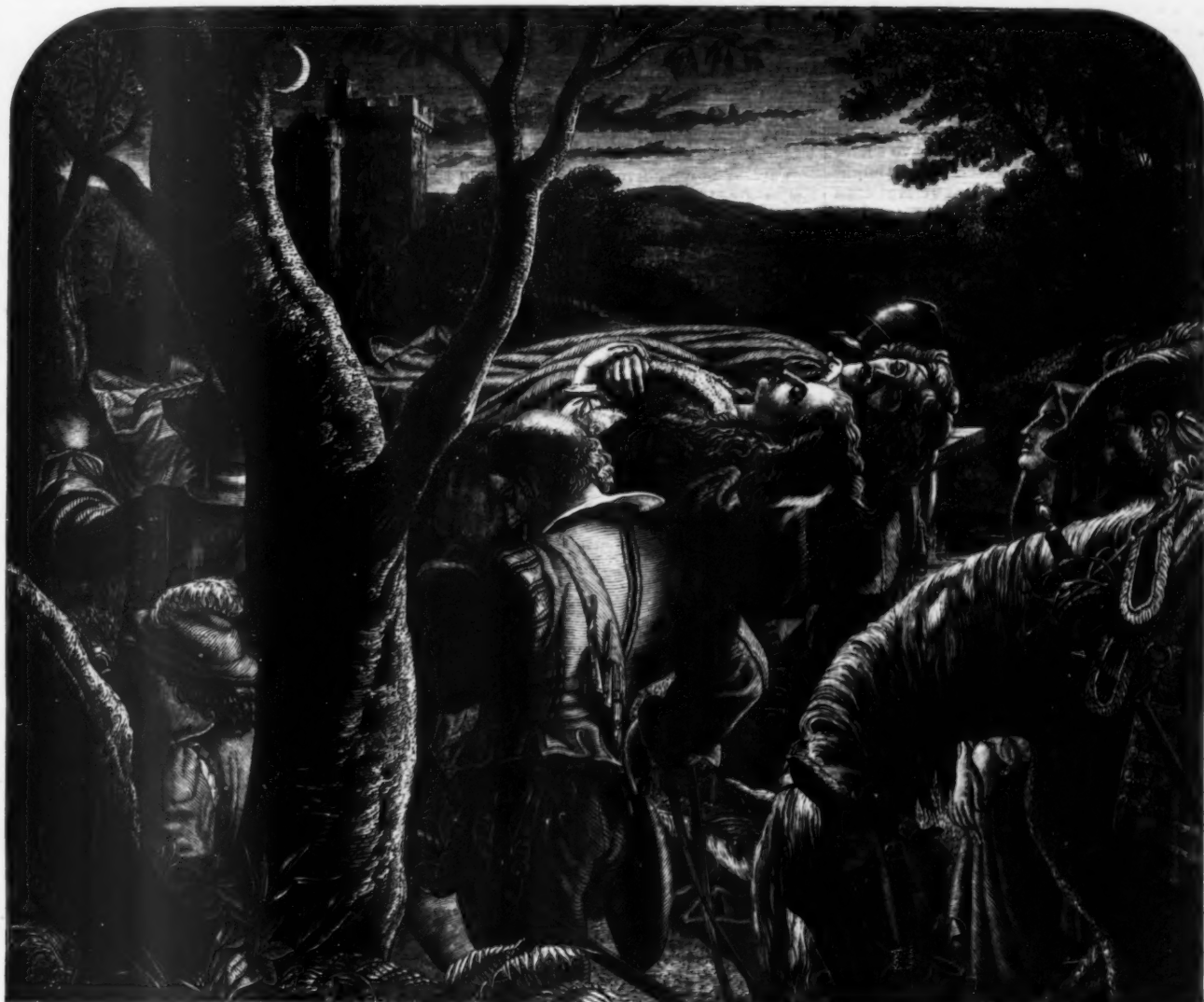
The year 1853 was a blank, but in the next he contributed to the Scottish Academy, 'The Dead Lady' (engraved), 'Bacchus and Nereides,' 'Pan Piping,' 'Faust and Margaret Reading' (engraved), and 'Dante and Beatrice in the Lunar Sphere.' In 1855 he contributed the grand composition of 'The Pursuit of

Pleasure,' now well-known from the large engraving of it. Critics—who are not always reliable judges—are sometimes found to express very contrary opinions of the same work; and this picture was not exempt from such fiery ordeal. But, estimated by results, it found special favour with the public; for Mr. Hill, the eminent print-publisher of Edinburgh, bought it for one thousand pounds, had it engraved, and cleared a very considerable sum by the prints, which were largely subscribed for; having previously disposed of it for two thousand guineas to Mr. Graham Briggs, of Barbadoes.

Hitherto, with the exception of the works sent to Westminster Hall, Sir Noel Paton had not exhibited in London; but in 1856 he commenced contributing to our Royal Academy, thus affording the English public the opportunity of becoming acquainted with the productions of an artist of whom they knew little, save by reputation. The first of these, 'Home,' was designated by Mr.

Ruskin "a most pathetic and precious picture." 'The Bluidy Tryste,' and 'In Memoriam,' exhibited in 1858, found less favour with this fastidious critic, but mainly on the ground of the gloominess of the subjects; and it may be noticed that unless the artist invades fairy-land, the themes of his pictures are more frequently sad than cheerful; even his 'Hesperus' (1860), two lovers seated at eventide on a mossy bank, and 'Dawn—Luther at Erfurt,' have each a tinge of melancholy too obvious to be overlooked; while his 'Mors Janua Vitæ' (1866), though designed to convey the most cheering doctrines of the Christian faith, is not altogether free from this tinge of sadness.

We are reluctantly compelled to pass over many works we should gladly speak of, in order to say a few words on those that form the subjects of our illustrations. Tennyson's noble poem supplied the subject of the first picture, 'MORTE D'ARTHUR,' engraved here. It is a grand theme, treated by the painter



Drawn and Engraved by]

THE DOWIE DENS O' YARROW.

[Stephen Muller.

with a feeling akin to that of the poet's conception, and with great artistic power.

The second of these, 'I WONDER WHO LIVED IN THERE!' will be remembered by many of our subscribers as in the Royal Academy exhibition of 1866. The composition is not an ideal one, but, as we have heard, is the representation of a fact. The scene is the artist's studio, in which, on entering one day, he saw his young son, chin on hand, "glowering" into an old helmet, with eyes full of the stories of chivalry he had been taught or had read. "I wonder who lived in there!" was the boy's remark to his father. The incident could scarcely fail to attract the special notice of a mind so constituted as that of the latter, who saw at once how well adapted it was for a picture both original and pleasing; the result is before us.

The third illustration, 'THE DOWIE DENS O' YARROW,' is from one of a series of six pictures, painted for the Royal Association for Promoting the Fine Arts in Scotland, for the purpose of engraving. The popular old Scottish ballad known by the above

title contains no such actual scene as is represented here, but it may be accepted as a fit sequel to the story, and shows the lifeless bodies of the knight who fell in mortal combat and his lady who died beside him when she found him stricken down, carried by retainers to their castle home.

These three compositions serve to exhibit the mediæval and chivalric "groove" in which the painter's mind is found so constantly to run. His pictures, whatever the subject, are always poetical, yet are realistic in treatment; and he may fairly lay claim to the royal and academic honours respectively which have been awarded him. In 1866 the Queen appointed him her "Limner for Scotland," and the year following conferred on him, at Windsor, the honour of knighthood. But it is not only as an artist that Sir Noel Paton has won reputation; his two published books, "Poems by a Painter," which appeared in 1862, and "Spendrift," in 1866, were both most favourably noticed by the press, ourselves included, in England and Scotland.

JAMES DAFFORNE.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPHANKS COLLECTION.

CHOOSING THE WEDDING GOWN.

W. Mulready, Painter. F. A. Heath, Engraver.

So much has been written at various times, both in our own journal and in every other taking cognizance of Art-matters, concerning this very popular picture, that whatever may be henceforth written or said about it must prove little else than repetition. The richest vein of gold becomes exhausted by the labours of the "digger," and refuses at length to yield any more fruits to his persevering and arduous toil; and so may Mulready's master-piece—for so it may be considered when viewed as a whole—be examined in its length and its breadth without suggesting an idea, or offering a point of criticism, which has not long since been put upon record. And where men have not read, they have seen; for it may be safely asserted that, among all the pictures contained in our National Gallery, both in Trafalgar Square and at South Kensington, not one has attracted more universal attention from all classes, high and low, rich and poor, the learned and unlearned in Art-knowledge, than the famous 'Choosing the Wedding Gown,' suggested to the artist by the opening passage in Goldsmith's equally popular story of the 'Vicar of Wakefield,' where the worthy pastor says:—"I had scarcely taken orders a year before I began to think seriously of matrimony, and chose my wife as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well."

And yet if the bride-elect bore any resemblance to the portrait the artist has made of her, Dr. Primrose was evidently not without the faculty of discernment in the matter of female beauty: his future wife may not have possessed a "glossy surface," like the rich silk she is selecting for the marriage garment, but she certainly had a sweet face, and, doubtless, a fair complexion; while her graceful figure, shown to perfection in the well-fitting jacket, would have forced a word of approbation from even an anchorite, dead as he might appear to all the charms of young womanhood. Then the clusters of hair falling in thick glossy masses—more glossy than the silk—over her back, and the feathered hat set coquettishly a little on one side of the head—what does all this show but that if the worthy doctor sought after "qualities that would wear well," they were external no less than internal, qualities of person as well as those of heart and mind. Mulready had a right to assume that the young vicar was a man of taste, no less than a man of judgment; one who loved both wisely and well. As he stands by her side, watching the business in which she is engaged, he shows himself abundantly satisfied with his "selection."

The picture as a composition speaks for itself, even repeated in simple black and white by the hand of the engraver: but in perhaps its highest quality, colour, it loses by transformation. This quality is carried to perfection, and has never been transcended, in its way, by any painter of any time or nation. Though brilliant to a degree, it shows the most exquisite harmonies attained by a profound knowledge of the value of contrasts, and by the most delicate and skilful manipulation. It is a work of which any school of *genre* painting might well feel proud.

GAUDENZIO FERRARI.

THE traveller entering Italy for the first time by the magnificent but rugged passes of Monte Rosa, has his first taste of southern scenery and art at the little town of Varallo, situated in the lovely valley of the Sesia. Coming from Switzerland, the change both in scenery and sentiment is very marked. The mountains are clothed with a richer verdure, the trim vineyards are replaced by vines trained from tree to tree, or like an "ivy tod" clustering in a tangled mass round an upright stump; and an indescribable effulgence of southern colour softens the whole landscape. Nor is the change less in the people: instead of the hard-favoured Swiss, one meets groups of handsome, life-enjoying-looking creatures; their houses are of the Italian type, and the wayside shrines, which abound everywhere, are purely Italian in character, differing entirely from those of the Roman Catholic Swiss Cantons.

Varallo is only five hours walk from the Swiss frontier, and an admirable centre from which to make mountain excursions; but it possesses a strong local interest independent of its beautiful scenery. "Gaudenzio Ferrari," a friend, and some say a pupil, of Raphael's, spent fourteen years of his life here: and just when Art was beginning to languish in Italy, he gathered round him a band of scholars, and they have left behind them numerous frescoes and works in terra-cotta, of excellent intention and various merit. In all of these the religious element is still predominant, too soon to vanish under the careless facility of the next generation. Some little notice of these productions may be acceptable, and all the more so as each year they are fading away. Nor can it be expected that the modern spirit of centralisation, which is destroying the individual character of the Italian cities, will leave this little place untouched. The passionate love of the Italian for his native town, his pride in his native artist or local saint, are strongly felt here. All over Italy it was (and to a certain extent still is) the same. In each little town the love and taste of the people were lavished on their church and its adornment, and their chief pride was in their patron saint. So also with these artists in Perugia; "Il Pietro" is lovingly spoken of, as if there never had been another Peter; in Padua and Assisi Giotto is as well known as St. Francis; and the simple people of Varallo believe no one ever painted like "our Gaudenzio."

Fresh from the nobler works and purer style of the earlier masters in the south, Gaudenzio and his school seem flat enough; but coming from the north, with a less fastidious eye, this introduction to the religious Art of Italy is exceedingly interesting. There is an earnest purpose and intention in the whole which must strike every one; and though already belonging to the decadence of Art, and a decided falling off from the works of the preceding century, one has to go to Rome to see how much lower religious Art can fall in the fresco at St. Agnese, recording the miraculous preservation of "Pio Nono," or in the Stanza, which, by his orders, has been frescoed in the Vatican, in honour of the dogma of the Immaculate Conception, and which is in fatal proximity to the glorious Stanza of Raphael, and not very far from the Nicolini Chapel, adorned by the modest perfection of Fra Angelico. Such exaggerations as these modern ones had not entered into the simple mind of Gaudenzio,

who, with all his heart, and with all the ability belonging to his period, gave the history of our Lord as it is related in Scripture. Time and a rough winter climate have obliterated many of these works, but some remain in very good condition. Of these the most important are the frescoes in the Franciscan Church, St. Maria delle Grazie, at the foot of the Sacro Monte. The nave of the church is divided off by a partition wall, relieved by three low round arches, the centre one admitting into the choir; and on this wall the life of our Lord is represented in twenty-one compartments, from the Annunciation to the Resurrection. These works were executed by Ferrari in 1510-13, on his return from Rome, where he had been drawn a few years previously by the fame of Raphael, who was only one year his senior. Lanzi says that, when there he helped at the decoration of the Farnesini Palace, and that from Raphael's drawing he painted the well-known Judgment of Solomon, in the Vatican. Certain it is he returned to his native valley imbued with much of the spirit of his great friend and master, which one can especially trace in the delicacy and colour of his easel-pictures; whereas in his fresco-painting, in general, the strong vigorous influence of the Lombard school is very distinctly evident. Of these frescoes the chief excellence is entirely his own, and it consists in the unmistakable feeling of devotion which pervades them all, and the desire evinced to tell the history in plain terms. As a Scripture lesson, nothing can be purer. The church stands always open, the large shady porch invites the passer by, and there within is the whole history of the Redeemer's life, in language plain enough for the least informed. The centre subject, the Crucifixion, is a grand composition, though overcrowded with incidents. The eloquent simplicity of the early masters, who attempted to represent only the mourning mother and St. John as attendants at the cross, is replaced by an anxious wish to express every possible detail of the awful scene.

The upper row of frescoes is a good deal worn. The Annunciation and Nativity are both very sweet in composition, and the Baptism is very dignified and good; in these, of necessity, there is no crowding of figures. But the compartment which arrests attention most is one representing our Lord on his way to Calvary; the cross has been placed on the ground, and He is kneeling before it in deep emotion. The artist's power has risen with his subject. Behind our Lord stand the two thieves, whose heads are very characteristic of their history, and on the cross there stands an unconscious child. Perhaps this was merely the result of the artist's realistic desire to crowd in all possible incidents; perhaps, with a deeper meaning, he wished to place emblematic innocence beside the one Innocent One.

From the door of the Franciscan Church a broad pathway, shaded by chestnut trees, leads up to the Sacro Monte of Varallo, of which all the Piedmontese and Lombardians are so proud, for it owed its origin to a Milanese monk, and is indebted for much of its adornment to that most excellent of saints, Carlo Borromeo, who made two pilgrimages there, and added to the shrines. That good man's memory is justly cherished by his countrymen, and his good deeds live without the aid of that art which has handed down to us, and identified itself with, the histories of the earlier mystical saints. In the Monte Sacro they reverently preserve the boards



W. MULREADY, R.A. PINXT.

FRED. A. HEATH SCULPT.

CHOOSING THE WEDDING GOWN.

FROM THE PICTURE IN THE DOWNSHANKS GALLERY.

LONDON: VINTAGE & CO.



on which Carlo Borromeo slept, and in the hearts of all the people of North Italy is a warm recollection of his self-denial and boundless love and charity.

There is an old legend which says that on that day when the Madonna accompanied her divine Son to Calvary, she took a shorter path, so as to meet Him half way; in accordance with this, a narrower path is made, which leaving the broad shady one, cuts straight up the hill, and joins the other again half way up the glorious height, where, under the shade of the great chestnut trees, there is a large plain rustic cross, which the peasant-women always stop to kiss. It is a scene of unspeakable natural beauty. It is difficult to describe the Sacro Monte without entering upon subjects beyond the scope of this paper. In how far this sort of plastic representations of the life of Christ are edifying, is a subject which admits of various readings. We of the North do not readily sympathise with what does not accord with the genius of our country, but we must not so judge the South. What would appear profane in a room in London, or even in a trim English landscape, becomes ideal and poetic in mountain solitude, in scenes of majestic beauty, and among a people who receive the whole with unquestioning admiration and devotion, and to whom it assuredly is a very helpful lesson. There can be no attempt at Art-criticism in the matter. The figures are in terra-cotta, some very rude and common, some by Gaudenzio Ferrari and Firmo Stella, of very considerable vigour and merit, with a great deal of intuition about them, but all disfigured with coarse colour, and many dressed up in clothes, with the grotesque addition of false hair, which in some instances gives an almost disgusting effect. There are about fifty groups, each placed in a small separate sort of shrine, with gratings in front. They begin with the Fall of Man, and then go immediately to the Annunciation, and so on to various scenes from the life of Christ, till his Ascension. These shrines or chapels have all been frescoed, and some by distinguished hands; many are by Gaudenzio, and when one sees how good his easel-pictures are, it is to be regretted so many years of his life should have been spent on works of doubtful merit, and which, as far as the wall-painting is concerned, have been almost completely effaced by time and weather. A long list is kept of all the artists who have at various times contributed to this spot—names little known beyond their own district, but of whom the Varollese are very proud. A cultivated taste shrinks from such representations, but to the peasant it is all solemn, all beautiful, and certainly keeps alive among the people that knowledge of Bible history of which the northern Italian boasts his superiority over his southern brethren. Besides the numerous pilgrims who resort there on the festivals, many go for their daily and weekly devotions. The local guide at Monte Sacro tells that various popes, willing to stimulate the zeal of the faithful, "have deigned generously to open the spiritual treasury of the Church, and have bestowed many indulgences and privileges on this sanctuary, including singular powers of absolution vested in two of the clergy, in cases of excommunication and crime, otherwise referred to the Holy See."

Little is known of the life of Gaudenzio, except that he was born at Val Duggio, in 1484, one year before his great friend Raphael, whom, however, he survived thirty years; he died in 1550. Vasari

mentions him only by a few words of praise:—"He was an excellent painter, skilful and expert; he painted many frescoes, and especially an admirable 'Cenacolo' for the Passionist Convent at Milan, which was not completed when he died. He also excelled in oil-painting, and from his hand there are works both at Varallo and Vercelli, which are held in the highest estimation."* From other sources we learn that he was skilled in architecture, modelling, and optics, as well as in painting, and that his character for piety was such that the Synod of Novara bore testimony to it, calling him the "eximie pium." From his works we may gather that he was eminently industrious, modest, and devout, forgetting himself entirely in his subject. In none of Raphael's successors does one recognise the same hearty religious feeling as in Gaudenzio. Most of his easel-pictures are at Milan, but there is an excellent altar-piece by him at Arona; and in the church of St. Gaudenzio, at Varallo, is an altar-piece by him, of which Raphael himself need not have been ashamed. It is divided into several compartments, and represents the Holy Family, with St. Catherine and attendant saints: and above these is a 'Pietà' of great merit.

It would transgress too far on space to tell how many churches in the vicinity, how many wayside shrines, retain traces of work by pupils of Gaudenzio, and which, though very inferior to that of the nobler masters of the preceding century, still evince a taste and sentiment superior to anything of the kind which has been done since, and which is absolutely refreshing after the gaudy vulgarity of modern Roman frescoes.

Varallo itself is a busy little market town; the peasants come from great distances twice a week with their produce, and costumes still abound. The country is as carefully cultivated as the most fertile parts of Switzerland, but that is done chiefly by the women; the men are mostly artisans and great travellers; there are no such wood-carvers or workers in stucco-work as the Varollese; they travel all over the world where such things are prized, and come home with little fortunes. The studios in Rome are full of them, but they rarely remain; the old men return to their hearths, and the women never wander. In spite of field-labour the women are handsome, and their costume is very becoming, and they are most industrious. The constant sound of the bell among the mountains reminds one of Switzerland, but the lovely little maiden who, distaff in hand, tends her flock, is not like her homely Swiss sister. In one respect both countries resemble—there are no beggars. One cannot leave Varallo in any direction without passing through scenery of extreme beauty. Monte Rosa is within a day's excursion, but it requires a good pedestrian. A less fatiguing and very charming excursion may be made over the mountains to the Lago di Orta. Leaving the carriage road a mile below Varallo, at a lovely little chapel, St. Maria de Loreto, frescoed within by Gaudenzio Ferrari, and without by his pupils, a mule-path leads through scenes of increasing beauty over the Col de Colma down to the shores of that lovely little lake, that garden-land of beauty, which the people with simple vanity call "Il Porto del Paradiso."

G. E. F.

* [Orlandi says that Gaudenzio was a pupil of Perugino; but Lanzi, on the authority of Lomazzo, states that his masters were, first, Stefano Scottio, and next, Bernardino Luini.—Ed. A.-J.]

THE NATIONAL GALLERY.

It is understood that the Royal Academy will vacate the rooms in Trafalgar Square in March—not at all too soon to admit of complete arrangements for the ensuing exhibition. This change, which will place at the disposition of the authorities of the National Gallery the upper rooms now occupied by the Academy (not the lower rooms), will enable the former to effect a more satisfactory disposition of the pictures than at present exists. The additions recently made to the collection cannot be hung for want of room, and as the time for an entire redistribution is so near it would serve no good purpose to disturb the present dispositions. The unfinished picture of the 'Entombment,' by Michael Angelo, was purchased for £2,000. It was formerly in the collection of Cardinal Fesch, and was known in Rome, as well on the score of its merits as from the circumstance of its having been the subject of litigation for about twenty years. It is also known in this country, having been for some weeks on view at Mr. Pinti's, in Berners Street. It was purchased last summer from Mr. Robert Macpherson, of Rome. The other picture is the Demidoff Crivelli, from San Donato at Florence, which has already been described in our columns. This picture, or rather galaxy of pictures, formerly the altar-piece of the chapel at San Donato, stands so high and is so massively framed, that some consideration will be necessary in placing it. But the work which will require the greatest space in the new arrangements will be Haydon's 'Raising of Lazarus,' purchased for £400, although according to the rule established, this, together with the new Gainsborough, should be hung at South Kensington.

The three magnificent pictures by Rubens have gained greatly in brilliancy by the washing they have lately undergone. They have not been subjected to the process called cleaning, the superficial dust has only been removed: there can therefore be no grounds for the usual charge of "skinning," "destroying glazes," &c. All these grand works now come out wonderfully, especially the flesh-tints in the 'Judgment of Paris.' A fourth picture has been washed—that mysterious Poussin, 'Dido and Æneas seeking Refuge from the Storm.' It now in some degree responds to the title, but hitherto it was impossible to discern the composition.

The National Collection, as to its present number of works, is more than sufficient to fill the two suites of rooms, and it has been brought together with so much circumspection that there are really no works which it were desirable to hang in the shade. A great proportion of the pictures placed in the uppermost line are of quality sufficiently good to be placed near the eye. It is inexpedient to build lofty rooms for the exhibition of pictures. In lighting the National Gallery the architect has committed a grave error. The lantern light is so entirely insufficient that the upper part of the walls is in darkness. This error has been felt by the architect of the new Royal Academy, for the rooms in that building will be so fully lighted that if it be desirable the entire space would be available. Like all the other rooms, the present Turner room is stacked nearly up to the vaulting. Any of the upper pictures, some of which are small, might with safety and profit descend nearer to the eye. The beauties of 'Windsor,' for instance, are lost, even just above the line. Three moderately-sized rooms would not be too many for the Turner collection, but all future arrangements with regard to building are in abeyance; it is not yet determined what form the future National Gallery will assume. Nothing can be determined until the rooms held by the Academy are vacated, and it is seen how far the additional space is available. The new Italian room has proved a valuable relief; but even that is insufficient for the pictures it is made, by very judicious arrangement, to contain. The National Portrait Gallery, which is greatly increasing in public interest, must, it is thought, be provided for in Trafalgar Square.

THE NEW GRAND OPERA HOUSE OF PARIS.



F all that has been so wondrously done in the renovation and improvement of the French metropolis—in which may be recognised a structural revolution emulative of the vast political changes, to which France has, within the past century, been subjected—this great National Theatre seems to be the Imperial crowning work. It is wholly unequalled throughout Europe, in creations of its class, for a union of all the elements of architectural richness, grandeur, completeness, and permanence. For its site the most valuable ground has been selected; to give due effect to its elevation, a region of houses has been swept away and others raised, at a discreet distance, to tend on its adornment, while, as a final tribute to its exacting prestige, one of the most daring proceedings of a most daring régime of demolition, is now in course of being effected, in the sacri-

fice of the Boulevard end of the Rue de la Paix, where, apart from the heaviest claims for compensation, the ground alone has an estimated average value of something between £80 and £100 per square yard.

Not the least remarkable circumstance connected with this extraordinary building is, that its architect is no veteran in the practice of his profession, and in this, his first pretentious appearance before his countrymen, stands revealed in the laurels of a full renown. Monsieur Garnier, as a student in the School of Architecture, in the year 1848, and while yet almost in his boyhood, won the Roman prize, which enabled him to proceed at once to Italy and there indulge in deep, prolonged draughts at the classic fountains of his Art.

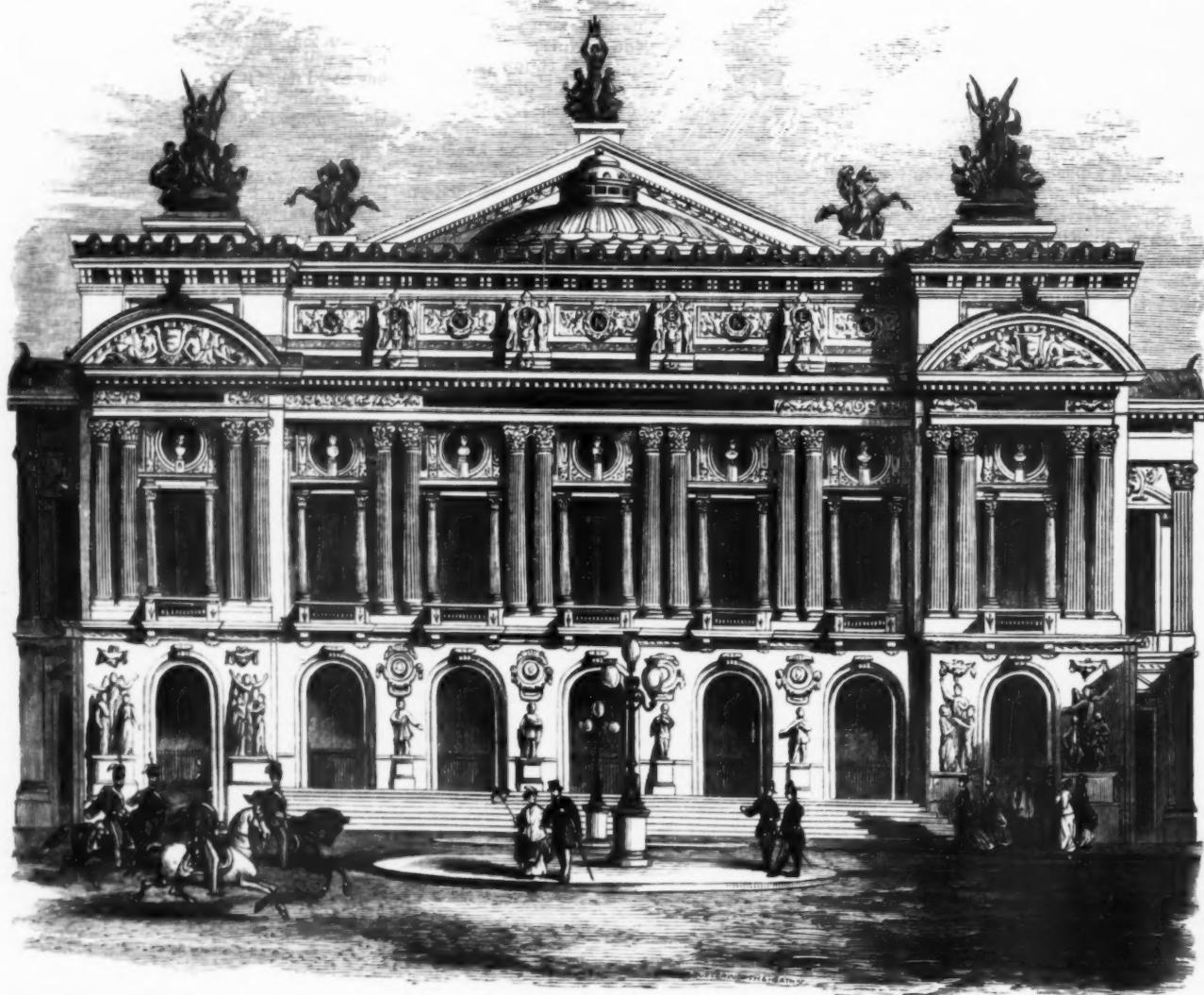
In 1857, he sent to the home Exhibition a series of twelve drawings of a temple of the house of Anjou, in Sicily, full of interest and of fine artistic quality. He, finally, entered into that world-wide competition in designs for this new grand Opera House, or, as it is styled, in golden letters on its front, "Académie Impériale de Musique." His work was one of an élite chosen from the ruck of compositions sent in, and that élite having been subjected to a severe revision, the palm was assigned to him.

That decision has now become realised in veritable strength—

"Quam si dura silex, aut steterat marmor, cautes."

We present our readers with a view of its front façade, taken from as perfect a photograph as its present aspect yields. So far, all, in its main features, is correct, and this façade is, unquestionably, the most original and finely imagined portion of the whole structure. It will afford satisfactory evidence of the mingled elegance and richness of M. Garnier's conception. The order is of purest Corinthian. A spacious series of steps lead up to the basement line, which is essentially broad and simple, presenting seven spacious archways. Four wreath-encircled heads, in strong bas-relief, of great composers, occupy the blank level above and between each of these. A line of statues will stand on intervening pedestals below, and at each end two groups will signalise the gentle projection of lateral wings, which develop upwards to graceful semicircular pediments, in which sculpture groups are happily framed.

From this basement springs up a noble range of fluted columns, constructed of stone, approaching, as near as may be, in tint and texture, to white marble. Their effect may be designated even as brilliant. Between each of these appears one of the most charming and distinctive features of the building, viz., a series of portal windows, being the outlets to a promenade gallery, which will, no doubt, be much frequented in summer. These are sustained, at each side, by small columns of singular grace,



of a mingled violet and white tinted marble, brought expressly, and at much expense, from Carrara in Italy. Circular recesses in the entablature over these, are occupied by gilt busts of great musicians. It may be remarked that, while all the marble here employed is of very choice kind, the general depth of its colour saves it from any untoward intrusion upon the

salient effect of the greater columns. At the same time their combination and contrast—apart from linear effect—are thoroughly pictorial and exquisitely harmonious.

Upon the cornice of the greater columns may be seen, inscribed in golden letters, the words, "Chorographie—Académie Impériale de Musique—Harmonie." Above this, and complet-

ing the façade, rises a broad frieze, in which are alternately presented circles richly wreathed, wherein the letter N is conspicuous, and a group of sculpture bearing a corresponding boss, upon which the Empress's E is presented.

Finally, the crowning level line of this unique design is formed by a series of the Greek histrionic masks, alternate tragic and comic, cast in

bronze in boldest and most emphatic vigour, and brightly gilt. The hand of Michael Angelo might have given the original of these daring and appropriate embellishments.

On pedestals standing aloft at each end of this line, are placed most spirited allegorical groups—the winged genius of Poetry and the genius of Music.

Although we have so far sketched the front façade of this structure, yet this is by no means the completion of its aspect in that quarter. At the present moment, for want of a sufficient line of view, a very important surmounting pile is almost unrevealed—as may be noted in the photograph; but, on the completion of the new street, which will open nearly direct upon the Opera, a spectator, advancing by it, will note two remarkable objects—first, the broad dome swelling above the audience circle, and, again, behind it, the facial presentment of a large quadrangle, which springs over the stage and its accessories. This tapers to the angle of a bold pediment, on the apex of which sculpture will again assert its ascendant in a group, of which Apollo will be the centre, while, at either corner, a genius curbing in a Pegasus will realise an object strikingly picturesque. In a word, this soaring quadrangle—Pelion upon Ossa—is the object which, to the observer of Paris from any of its elevated points of view, will emphatically affirm—there stands the Grand Opera.

The measurement of the frontage of the theatre is 60 metres, its depth 175.

The lateral façade carries out the main lines of the front in extreme richness of ornament, but without either accessory of marble pillar or crowning masque. It presents, however, conspicuously the range of busts.

It is more particularly marked by circular central pavilions. These are embellished with great elaboration and are crowned with cupolas. They indicate important incidents of internal arrangement.

The lateral façade brings fully into view the great quadrangular elevation which surmounts the stage, and has all its architectural ornament projected with most energetic chiselling. The figures which so boldly spring from the apex and the ends of its pediment, and to which we have alluded, are executed with masterly spirit.

To conclude our general view of this structure, it will be found that it is an even parallelogram, with the two circular mid-lateral projections. The rear façade is wholly dedicated to offices, as if it were a private residence. It may encase a redundantly complete series of apartments for all manner of purposes, but, as an adjunct to a vast public building, it is not, by any means, artistically felicitous. In point of fact, it does not seem to belong to the great structure with which it is connected. Even viewed as a specimen of ordinary house architecture, it is heavy and ungracious to the eye, and wholly fails to lead happily down to the main level of the chief roof, the towering abruptness of the great quadrangle. As if in an effort to give artistic animation to this ill-imagined finality, a considerable number of shafts and spiracles have been here shot up as a crowning fantasy, but to no good end; they are essentially abnormal, and revive irresistibly the old pasquinade on the Carlton House screen—

*"Care colonne, che fate qua?
Non sapiamo, in verita."*

At the moment of our writing, the exterior of this "Ecole Impériale de Musique" is close upon its completion. The interior is but rudely in the shell. M. Garnier's design for it, in all its parts, is quite in keeping with the outer promise, and its realisation will be equally rare in material and splendid in design.

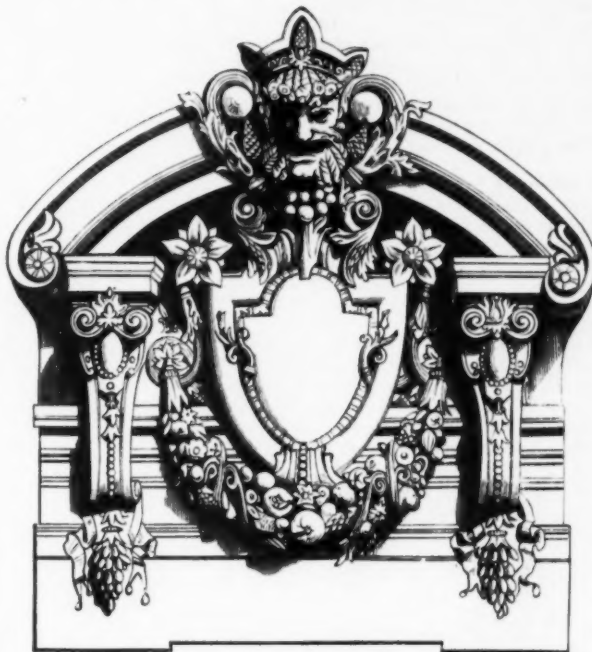
The extent and proportions of the present Opera House in both stage and audience circle will be preserved. They have both been favourites with architects and the public, and, for their purposes, are quite as large as could be required for the safe efforts of vocalism. It is not an amphitheatre that is being produced.

It is in all the accessory departments of the stage, that vast ameliorations, in regard to extent, will be effected. In one important particular, a novel and highly advantageous system

will be initiated, viz., advantage will be taken of the great region above, secured through the quadrangular elevation, and the scenery, &c.,

raised and dropped with a facility and convenience hitherto unknown.

The ceiling will be circular, with a grand



central lustre and lavish ornamental embellishment of painting. It will be supported by four columns of elaborately rich carving.

There will be, as at present, a projecting

dress circle. All the private boxes will have the annexed accommodation of small retiring saloons.

The Imperial quarter will be prepared with



extraordinary appliances of grandeur and convenience. It will be on the left side of the house, and its boxes close to the stage. Be-

fore, however, arriving there, be it remarked that, by means of a carriage-way, carried through the basement of the exterior lateral

projecting pavilion, the Imperial equipage will ascend a slight gradient, gain the interior of the building, and enable its occupants to descend within a spacious entresol. From thence they will ascend to a still more decorated circular saloon, on the level of the boxes. On this second circle, every ornament that good taste and unrestrained outlay can effect will be bestowed. It will be adorned with columns of the blue Belgian marble, upon which we observed, on our visit to the place, the cutters working, as on adamantine porphyry, "*Ex uno disce omnes*."

In the grand saloon, as has been remarked by one of the French journalists, the Emperor might, upon a contingency occurring, during his visit to the Opera, convene, and come to conclusions with, a council of his Ministers. From this saloon the transit into the boxes will be, doubtless, on carpet of Aubusson and through rich hangings of Genoa velvet.

On the right side of the house the circular saloon, corresponding to that of the Court, will be connected with the chief boxes and stalls as a place for refreshment. Under the head of places of refreshment may be also designated two lateral galleries—one for coffee, the other for "smoking."

Apart from the piquant question of refresh-



ment, there will be two spacious lounging galleries, one within the other, and occupying a large space next the front façade. One of these, to which we have alluded, will come within the open pillared windows in front, and will probably be most sought for in the warm summer nights. The second, lying within that again, and still more spacious, will be decorated in every respect sumptuously. These will have ceilings of rich and rare mosaic, of which a portion is now visible in progressive execution.

Without excepting even the Imperial entrance and saloon, we believe that the main entrance, and a grand flight of steps ascending to the level of the chief circle, will, with its surroundings, be the most brilliant picture in the entire work. A series of duplicate columns will sustain its roofing on either side, and marble of purest white will be its predominant material.

It is probable that, in this gorgeously decorated theatre, the rule of full dress, in the dress circle, will be *de rigueur*, and consequently when, on the termination of entertainments, the departing train of fair fashionables streams down the stairs, lit up, as it will be, with clustered prismatic chandeliers, the picture will be one of unique brilliancy and beauty.

A marked characteristic of the embellishments of this structure is their freedom from the intervention of the upholsterer; upon all the master

hand of the architect leaves its unequivocal impress. This is more particularly striking in the whole range and variety of carving, whether intern or extern. The inestimable and in-

exhaustible deposits around Paris of the finest building and sculpture stone, have, as is notorious, led the French architectural school to cultivate lavishly-chiselled ornament, and has



created a large class of most accomplished workmen to realise their conceptions. M. Garnier's works amply attest this.

In conclusion, let it be borne in mind that

every portion of the work is constructed in the most solid manner, and massive stone and iron are its staple constituents. The French have a habit of designating public buildings with the



generic name of monuments. If the element of permanent endurance be the source of that classification, it applies in this instance most emphatically, so that, at the inauguration of this

"Ecole Impériale de Musique," some high and mighty officiator may, with safe prognostication, pronounce "*Esto perpetua*."

M. E. C.

RECENT IMPROVEMENTS
IN MINOR
BRITISH ART-INDUSTRIES.

KAMPTULICON.

It is proposed, in a series of articles in the *Art-Journal*, to give the history of certain of those modern industrial products which contribute so largely to our comfort and convenience as to become household necessities. The origin of many of our domestic utilities is so remarkable, that descriptions of the beginnings and perfection of many of them cannot be otherwise considered than as triumphs of ingenious application. It is known commonly enough that the refuse of certain manufactures, which it has been not only desirable to remove, but the non-removal of which is really an indictable nuisance, has, by the science of our day, been rendered the basis of valuable manufactures, and the means of amassing colossal fortunes. Among the subjects that especially claim consideration is the entire circle of metallic products which solicit public favour daily in new forms; textile fabrics, throughout the extensive range of silk, woollen, linen, and cotton manufacture; porcelain, earthenware, glass, imitations of stone and marbles, carving in wood, enamelling in fine Art and for domestic purposes, and a variety of articles and materials designed to meet every human want. Luxury and necessity seem to have met on the same ground. The supply, at times, of the commonest necessity comes to us in the form of a luxury. Since Art and Science have become the willing handmaids of commerce, not only have the luxuries of past days become the necessities of to-day, but our daily requirements are such as could not have been supplied by the resources of a former time regarded even as luxurious. Each of the most ordinary articles of utility, each of the commonest accessories of ornament, has a history embracing perhaps a narrative of ingenious invention, or years of diligent application in the acquisition of skill in labour; or it may be the tediously worked out development of some accidental suggestion, the germ of many valuable productions.

This, the first of this series of articles, is devoted to a description of the manufacture of the floor-cloth called Kamptulicon, as carried on at the works of Messrs. Tayler, Tayler, and Co., at Deptford, and of St. Paul's Churchyard. The factory is extensive, and each of its numerous departments is fitted up with machinery powerful and valuable; but more remarkable for its ingenuity than its costliness. The production of Kamptulicon, like some other peculiarities in manufacture, is a result of machinery adapted to particular ends. Thus the machinery for the specialities of the process has been designed and adapted by the patentees. It is not our object to prolong this notice to an exact account of the manufacture of the material, but to generalise the subject, so as to render it readily intelligible, by keeping in view that interest and curiosity which the manufacture in such a high degree possesses.

The materials of which Kamptulicon is made are common enough. On its first introduction as a domestic utility, it consisted of a dual combination—cork and india-rubber. To these are now added gutta-percha, which is found to operate as a corrective of certain disqualifications of the caoutchouc.

In the earliest manufacture of the material its constituents were so cheap, that it is fair to suppose those persons who first realised their utilisation in this direction would have been rewarded with an ample fortune. Whether this may have been so or not is doubtful; the sower is not always the reaper of the harvest. At the commencement of the manufacture cork shavings were so much waste; we have not been able to learn that they were available for any other purpose than for making ships' "fenders," which it may be necessary to explain are tightly-stuffed bags of cork shavings, employed, by interposition, to prevent injury to the sides of vessels when in harbour. But as soon as cork refuse was found to be of any use in manufacture, it rose in value, and Messrs. Tayler

formed a contract with a house in the cork trade to purchase all their cuttings, which they continue to do. The price of this material has now risen to £7 per ton.

The india-rubber comes to the works packed in jute bags. When it is removed from its covering it is a solid mass, having in combination with it many impurities, especially earthy matter, and weighing about 28 lbs. By its appearance the mass does not proclaim itself to be india-rubber, but the truth may be guessed at from its smell. The regions of its growth are Borneo, Celebes, Java, the Philippines, the Moluccas, and certain districts of Continental Asia. Ordinary ideas of india-rubber are associated perhaps, first, with the material we began to use, time out of mind, for the obliteration of pencil-marks; after this our proximate conceptions may refer to goloshes, waterproof wrappers, and other adaptations repellent of moisture: but it would with difficulty be admitted that any fabric tolerably free from impurity could be extracted from the dirty mass in which india-rubber thus presents itself as a raw material. The earthy matter, and other foreign accessories, which become so readily embodied with the gum during its extraction and packing, as tending to increase the weight of the mass, are auxiliaries to the profits of the Oriental vendor. The gutta-percha is imported in dirty-looking oblong masses, hard and heavy, and is, like the india-rubber, of tropical growth.

Messrs. Tayler were not the original manufacturers of Kamptulicon; their connection with the manufacture arose from one of those happy accidents which, as if in mockery of plodding research, have often pointed out a royal road to valuable appropriations.

The shortcomings of the early manufacture were vexatious and embarrassing. The chief of these was a tendency to "buckle," caused evidently by the combined effect of warmth and the pressure of the feet in walking over it. The result was expansion, and consequently "buckling," or "cockling." With this very important defect, the surface had a coarse and common appearance, was frequently of several colours in one room, and often variable in thickness, and seemed suitable only for covering the floors of kitchens, damp rooms, offices, &c.

These defects had engaged the attention of Mr. Charles Tayler, the present patentee, who was then an M.D. and a surgeon in extensive practice. While engaged in dressing the hand of a gentleman, which had been lacerated by the bursting of a gun, Mr. Tayler observed in gutta-percha an effect under the influence of heat exactly the reverse of that shown by india-rubber. The wounded hand was treated with a water-dressing, which was secured by a bandage of the thin material, used in surgery, called gutta-percha silk. It was observed that when small strips or shreds of this so-called silk were thrown into warm water, they immediately became curled or corrugated. The fact of the antagonistic effects of heat on the gums respectively, suggested to Mr. Tayler what he conceived to be a remedy for the expansion of the india-rubber. He observed that the effect of heat on the gutta-percha was increased in proportion to the smallness and tenacity of the "silk" and the higher temperature of the water. It occurred to him that this was a gum having many properties in common with caoutchouc, viz., insolubility in water and slight elasticity; and also that it had a dry, hard, fibrous character. This susceptibility of contraction under the influence of heat, so opposite to the character of many ordinary substances, including, in a marked degree, that of india-rubber, suggested the practicability of combining it with caoutchouc and cork in the manufacture of improved Kamptulicon. It was reasonably conjectured that it might be made to play the part of a metal which, by admixture, assists in the formation of the compensating balance of the watch.

Mr. Tayler was so forcibly struck by his observations, and so certain of securing the results which he had in view, that he patented a process for the manufacture of Kamptulicon, founded upon his experience of the nature of gutta-percha. He commenced the manufacture, and at the same time attempted that which he

confidently believes he has effected—that is, a general improvement in the appearance, colour, finish, and ornamentation of the material. The means of this improvement, it is scarcely necessary to say, after what has been stated, is the combination of the gums in definite proportions, and in direct ratio to their respective qualities. For the adjustment of the quantities there is no formula, experience being the only guide, as different samples of the gums exhibit varying peculiarities, which must be considered in their mixture.

It will be understood that the india-rubber, as received at the works, will require a thorough process of purification, for which purpose machinery of great power is in constant operation. It is prepared for cleansing by the application of steam or hot water, to soften it, and facilitate the removal of the bark, stones, and other bodies so firmly imbedded in it. When sufficiently softened, it is thrown into a machine called a masticator, the office of which is precisely that which its name implies. The masticator may be briefly described as a shaft studded with strong teeth, revolving in an iron case, and operating powerfully on the mass of india-rubber, still subjected to the action of steam. By this means the hardness and tenacity of the material is softened, inasmuch as to cause it to part with all the matter which had been introduced by way of adulteration. In the original process no system of cleansing was practised; some of the dirt was removed in the course of the manufacture, but much of it was retained. When the india-rubber has been purified by "mastication," and subjected afterwards to a pressure sufficiently heavy to roll it out into sheets, it is difficult to recognise it as having affinity in anywise to the hard, heavy, and dirty mass which was drawn forth from the jute bag.

As to the incorporation of the two substances, many theories might be laid down without any approach to the actual process. When the gums have undergone preparation up to this point, they are in proper proportions subjected to the action of a machine called a "pummeller," which, like the masticator, works in a strong iron frame. In the iron framework is fitted a shaft provided with cogs, running its entire length; and it is by the pressure of these, in revolution, that an intimate combination of the two substances is effected. When the india-rubber and the gutta-percha have been thus thoroughly incorporated, they are in this state submitted to the action of heavy pressure, and prepared to receive the third constituent of the compound—that is, the cork.

There is much of the cork refuse that is not only useless, but would be perhaps prejudicial in the manufacture: we mean those parts of the cuttings which have been blackened by the firing of the cork. From what we have seen of the processes, none of the carbonised surface appears to be admitted into the mixture, yet the preparation of the cork appears less complicated than that of the other constituents. There are on the premises four mills for the reduction of the cork to powder; and when these are all in activity, the visitor may suppose himself in a Pandemonium, for he may never elsewhere be stunned by such an excess of strange sounds. The cork, as may be expected, comes from the mill a fine powder, and in this form it is ready to assist in the manufacture. It is incorporated with the caoutchouc and gutta-percha in a mixing machine, and by means of pressure. The prepared sheets are placed under very heavy steam-heated rollers, and cork is sprinkled on the surface, and pressed into the substance formed of the two gums. After having been subjected to a series of these heated rollers, it comes forth in the form of a cloth, perfectly even in surface, everywhere equal in substance, and smooth and pliant to the touch.

A material having some affinity to Kamptulicon, but promising much superiority as a covering for floors, is about to be introduced by Messrs. Tayler and Co., under the name of "Kamptulicon Carpet." Of the precise nature of this manufacture we are not yet informed.

On some of the early samples of Kamptulicon that we have seen the designs and ornamen-

tations are of a very primitive kind, but the patterns and ornaments now employed are the best that can be procured for the purpose. The ornamentation is of great variety, and suitable to every taste and every kind of interior. Indeed the best and richest classes of designs common to carpets are now found on Kamptulicon—not that they are copied from designs on other materials, for they are, we believe, all studied expressly for this establishment. The range of ornament comprehends designs of all characters and suitable to all tastes and interiors, as Greek, Pompeian, and other antique and classic forms; patterns suitable for churches and offices, with a variety of compositions from flowers and plants, wild and cultivated.

The printing of the designs on the material is effected by a series of blocks, each of which is about eighteen inches square, and is worked by hand. The blocks are applied with their respective forms and colours in a succession determined by the ornaments and the number of colours required. The design which we saw transferred to the cloth required five blocks, each of which was charged with a different colour. Thus, by these blocks, colour was conveyed and the forms completed, so that the design was perfect after the removal of the fifth. As in some other kinds of colour-printing, there is no necessity for any registering machinery; the adjustments, as we saw them effected, were entirely dependent on the accuracy of the hand and eye of the printer, who worked with rapidity and the nicest accuracy. After floor-cloth has been printed, it is not fit for use under a term of twelve months; but Kamptulicon has the advantage of being ready to be laid down in a very much shorter period.

The old Kamptulicon, commonly considered worn out and useless, is re-manufactured and employed as a covering for knife-boards, for which there is a department at these works, whence they are turned out in large quantities. These articles we have been accustomed to see for years at hardware-shops without being aware of anything particular in their manufacture. The name by which the material is now known was given to it by the first manufacturer, and it was more appropriate to it before the floor-cloth was known.

The term (*καμπτύλον*) was applied first to a compound formed of a mixture of india-rubber and sand, of which blocks were formed, and which at some time were laid down as pavement on a portion of the New Palace Yard, Westminster. But this pavement has long since been removed, and about ten years ago a similar compound was offered to Mr. Tayler for sale and said to have been removed thence. No particular inquiry was made as to whether the material had, or had not, formed a portion of that pavement; the circumstance is mentioned from an indistinct remembrance of the account given of the material at that time. It is, however, certain that paving blocks were made in this way, but the manufacture was discontinued.

The crying defect of ordinary floor-cloth is its chilliness—a coldness which, in many constitutions, has the effect of even benumbing the feet. Even in summer it is cold to the touch, and will chill the feet where the circulation is in anywise languid: a circumstance to which dangerous affections are undoubtedly attributable, although by the sufferers the source of their ills is entirely unsuspected. On the other hand Kamptulicon is not like floor-cloth, chilly to the touch, but moderately warm; and the difference between the two materials as a covering for the floor is very sensibly felt. To ladies especially, who pass necessarily some portion of their day in rooms covered usually with floor-cloth rather than carpet, this becomes a consideration of even vital importance. And it is not a matter of less moment to professional and other men, who may pass in their offices every working-day throughout the year.

As one of the Minor British Art-Industries, this of Kamptulicon takes a very prominent position; and is, we believe, destined to occupy one still higher.

HENRY MURRAY.

PHOTOGRAPHS OF ABYSSINIA.

A SET of photographs of Abyssinia, which have been taken by the 10th company, Royal Engineers, under Colonel Pritchard, R.E., have been on public view at the exhibition rooms of the Photographic Society, No. 9, Conduit Street, Regent Street. The exhibition is now closed, but it is stated to be the intention of the Royal Engineers' Establishment to send sets of the photographs to the South Kensington Museum, so that the public may have free access to the information which it has cost them so much to provide the means of obtaining.

The collection is one of great interest. Those who have any acquaintance with the difficulty attendant on the use of the camera under novel and untried circumstances, to say nothing of the hurry attendant on a service carried on in the face, or in the expectation, of the enemy, will not expect to see such finished works of Art as those in which the Baron des Granges has brought before us the architecture of Hellas. The interest of the Abyssinian views lies in the scenery itself; new and strange to English eyes, and brought before them with the truthful precision of pictures produced by the sun.

The scenes selected are far from giving such an impression of the route of the English army as will enable the spectator to realise the toilsome march by which, summit after summit, the long array wound up to the considerable height of 10,500 feet above the sea-level from which it started. A map accompanies the photographs—the ordinary military survey that was carried on from mile to mile, and from day to day. Heights and distances are given on this map, from which it would be easy to plot a section of the route, and we suggest that such a section should be prepared to accompany any further exhibition of the photographs. The length of route is 377½ miles, and the labour of the march may be faintly indicated by a reference to the height of the four principal summits. Starting from the level of the Red Sea, a continuous ascent rises to the height of 7,957 feet. The section then declines 1,800 feet, and then ascends to 9,000. A second fall of 1,600 feet succeeds, followed by a rise to 10,500. Then we descend for 2,700 feet, and then again climb to a level equal to that of the last summit. Descending from this second altitude of 10,500 feet by 1,400 feet to Magdala.

The stupendous natural wall of this unrivalled fortress rises in the form of a mighty tower. No spot in the old or the new world with which we are familiar, either personally or by means of pictorial representations, so aptly illustrates the word *impregnable*. Even with all the appliances of modern science to boot, no general would lightly run his head against Magdala, if held by men who knew the art of war. The live rock, too massive to breach, and too lofty to scale, presents an unbroken scarp around great part of the fortress; and where geological movements have rendered possible a steep and painful entrance, it would be easy to render the road absolutely impassable to those who met the fire of the defenders.

The Devil's Staircase, and the scarp on the north bank of the Baskelo River, are wild scenes recalling some of the passes of the Southern Apennines. Besides the landscapes, we have views of four churches, and it is very necessary to inform the spectator that the gigantic hovels so called are actually dignified by that sacred name. There are portraits of the captives, grouped together with that peculiar arrangement, neither natural nor artificial—above all, not picturesque—which is the special peculiarity of photographic representation. There are also several groups of the staff, interesting as portraits, rather than as pictures or as specimens of photography. Camp scenes are represented, which, although on a scale too small to allow them to affect the imagination, yet aid the intelligence to grasp the main features of the expedition. The whole series of photographs, however, inspires the idea, that the chief glory of the Abyssinian campaign, crowned as it was, for the first time since the fall of Tipoo Saib, by the conquest of the *epolia opima*, was the triumph of the Engineer over nature.

SELECTED PICTURES.

FROM THE PICTURE IN THE NATIONAL COLLECTION.

THE CORN-FIELD.

J. Constable, R.A., Painter. C. Cousen, Engraver.

THIS picture, like the preceding one we have engraved, and introduced into this number of our journal, is the property of the public. Constable seems to have had a dread of a National Gallery in England, yet one of his finest works adorns such a collection. Writing in 1822, he says, in a letter quoted by Leslie in his "Memoirs of Constable":—"Should there be a National Gallery (which is talked of), there will be an end of the Art in poor old England, and she will become, in all that relates to painting, as much a nonentity as every other country that has one. The reason is plain: the manufacturers of pictures are then made the criterions of perfection, instead of nature." His biographer correctly judges in allusion to this, when he remarks: "Constable at this moment forgot what at other times he fully admitted, that good pictures are the necessary interpreters of nature to the student in Art."

"The Corn-field," painted in 1826, and exhibited the year following at the British Institution, was a present from the friends and admirers of the painter to the National Collection. Before his pictures were dispersed by auction at his death, it was suggested that one of the best which he had left unsold should be purchased by subscription and presented to the nation. It was for some time matter of discussion whether this work or "Salisbury, from the Meadows," should be selected: ultimately the choice fell upon "The Corn-field," as being a picture which, to the uneducated eye of the public, would be the more acceptable; for, as one of his friends observed at the time, "The great number of his works left in his possession proves too clearly how little his merits were felt by those who could afford, and ought to have possessed, them; and that unless some such a measure had been adopted as that which, to the honour of his friends, has been carried into effect" (an allusion to the proposed purchase), "it is too probable that his works would have fallen into the hands of artists only, for a mere trifle, and remained comparatively buried, till dug up, as it were, and brought to light in another age."

The picture represents one of the beautiful and purely rustic scenes Constable loved to paint, and of which he found so many in his native county, Suffolk, and in certain parts of one which borders it, Essex. It is from the latter he sketched this subject, we believe; for the distant church looks that of Dedham, a small village in Essex, the neighbourhood of which was a favourite haunt of the artist in the sketching-season. The "Corn-field," is somewhat of a misnomer, for little of it is brought into the composition—a pleasant shady lane shut in by lofty hedges and thickly-leaved trees, the roots of which are, one side, watered by a rippling stream. The forms of the trees are true to nature; the hedgerows are wildly luxuriant, while over all roll grandly masses of clouds, betokening showery weather. It is in every way a noble English landscape.

In all that Constable did we find some episode, as it were, of rustic life; it is here exemplified in the shepherd-boy who has left his flock to pursue its way while he stoops down to "take a drink" of the clear running water by the pathway's side.

SOCIETY OF PAINTERS IN WATER COLOURS.

THE SEVENTH WINTER EXHIBITION OF SKETCHES AND STUDIES.

This exhibition maintains its high character; indeed, in its special line, it scarcely has been, or can be, surpassed. Unfortunately the "sketches and studies" become fewer and the finished drawings more numerous. This perhaps must be inevitable, as the members exhaust their accumulated stores, and trust to the sketching of a current year for the replenishment of their portfolios. The present collection, at all events, has the charm of variety; rich and rare are the materials brought together.

John Gilbert is always strong in a sketch; his style is seen to advantage in its rapid extemporisation. A figure, and fiery steed of flowing mane, under the title of 'A Halt,' is a sketch worthy of Rubens or Rembrandt; in force of shadow and colour this masterly study has seldom been excelled. Also of amazing cleverness are 'Three sketches illustrating Shakespeare's Songs and Sonnets.' The play of these Cupid-like children, the free flow of line, and the warm flush of colour, recall the happiest manner of Rubens. Another of the *pastici*, wherein this painter imitates the manner of some well-known master, bears the title of 'To be or not to be.' This brilliant drawing is evidently thrown off in emulation of Reynolds or Gainsborough; the figure, forced up by a background of foliage, has the grace and the nature of a fancy portrait painted fifty years ago. Would that such portraits could be painted now!

Also among the marvels of the gallery must be mentioned two wonderful studies by F. Walker—an artist who possesses a genius which gives him some right to eccentricity. 'Lilies' in a garden, tended by the gentle hand of a lady, may be regarded as a rare feat of skilful manipulation and artistic treatment. How the detail has been brought together without scattering, how so much colour has been kept quiet, it is difficult for any one but the artist himself to understand. There is an undertone of greys, a current of subdued neutrals, which gain for the work the needful repose. 'The Gondola' is a wondrous study, evidently made on the spot, in the open air. The colour is local, and truly Venetian. The light is cast from an Italian sky. It will be worth anyone's while to observe the artist's mode of manipulation,—the pigments are laid on thick, as in the *impasto* of *tempera*; the method has more singularity than merit; the painter is wholly defiant of opacity; when he paints a wall, he lays on mortar as liberally as a mason, and thus the wall is a wall accordingly; it stands firm, has solid substance, and throws off light, just as any other masonry. We may add that F. Walker's 'Study of Mushrooms and Fungi' is a drawing worthy of William Hunt.

Burne Jones we are glad once more to greet; worshippers and scoffers would alike regret the absence of works which, if strange, and sometimes even laughable, are never lacking in earnestness and thought. 'A Head' in red chalk is evidently suggested by drawings of the old Italian masters, from whom it is well known Mr. Jones derives what is most commendable in his works. Yet even this simple head, which presented no difficulties to the draughtsman, is out of drawing. It is strange, and certainly not a little unfortunate, that a painter who aspires to the highest walks should stumble on the very threshold, and fail in a first rudiment which the youngest member in a school of Art is expected to master. Mr. Jones is supposed to be singularly fine in sentiment: certain designs for 'Three Figures' it is to be hoped may be admired for the sake of the "sentiment;" surely they cannot be commended for their truth to nature: the nearest approach we know to such abnormal forms, are embryos in eggshells.

Chalk drawings we hope to recognise in future years as a distinguishing feature in this

exhibition of studies. The more our figure-painters can be induced to work with a hard point, the more firm and true will their drawings become. Thus some of our best draughtsmen have been trained in the strict, careful school of the wood-engraver. Studies in chalk are also excellent practice in light and shade; altogether they imply that an artist matures his works with thought. Very commendable for these reasons are the studies of two heads by Fred. Shields. This artist always shows an observant eye for expression in countenance, but hitherto he has been chiefly known by rustic subjects. These two female heads, however, bear the sign and the type of refinement and high culture; very subtle are they in the curves of the eyebrow, in the modelling of the brow, and the drawing of the eyes. Perhaps a little more firmness of hand and purpose in touch are still to be sought. For these last qualities strongly to be commended are 'Sketches for Parts of a Composition' by J. D. Watson. These are regular life-studies, sharp, plucky, and instinct with purpose. An artist can scarcely fail of progress who goes thus resolutely and honestly to work.

Also by Mr. Watson is a most noteworthy "Design for the mural decoration executed in the house of Mr. Birket Foster," the painter's brother-in-law. This composition, 'Bringing Home the Maypole,' recalls, in subject and treatment, a procession by Mr. Marks, exhibited in the Dudley Gallery, and now in the Kensington Museum. It is, however, important the public should know that Mr. Watson has priority of right to the idea; his mural picture, painted in the studio of Mr. Birket Foster, was settled in design and in part executed before Mr. Marks had commenced his famous 'May-day in the Olden Time.' Worthy, too, of observation is another contribution by this versatile artist. In 'Gathering Bait' upon a rocky beach, Mr. Watson has given to the chief figure a balance, play of line, and harmony of composition altogether lovely. The relation between the figures and the landscape is most felicitous. By other members and associates there are works not a few which invite to criticism, did the space at our command permit; thus there are figures by Smallfield, by Miss Gillies, E. Lundgren, and E. K. Johnson, which we have marked for commendation.

The landscapes are rather more "dressy" and "finished" than we could desire for sketches; evidently, for the most part, they are not sketches or studies, but more or less finished drawings. Thus, Mr. Branwhite, who has seldom been seen to better advantage, exhibits landscapes of far too much deliberation to have been painted on the spot. This calculation in composition, this weighing of colour, this careful bringing together of the entire subject, bespeak the mature work of the studio. 'The Decline of Day near Llandilo,' by this artist, is, after its kind, not surpassed in the whole exhibition; the scene is grand in subdued shadow, and solemn colour. We may here mention, as the result of a foregone conclusion, a chalk drawing, 'Sunset,' by Basil Bradley; the artist evidently went to nature with a lively reminiscence of Turner—he, by means of chalk, in the end got at a fair conjecture of this scene by sunset. By Carl Haag there are several genuine studies, vigorous, manly, truthful; we may here quote, under the head of scenic landscape effects, 'The Hohe Göll' in the Bavarian Highlands. The artist, in his contrast of colours, warm and cold, is rather too obvious and violent, and the poetry of his sentiment is gained by somewhat hackneyed and artificial means. Alfred Newton contributes not a few scenes under the well-known effect which has gained for this painter reputation; 'Near Loch Leven by Moonlight,' is a fair example of the artist's style. Brittan Wallis is a painter who has placed too much confidence in an effective and successful mode, which threatens to degenerate into mannerism. One of the best examples of his somewhat hotly-coloured style is a composition of 'Cattle on the Sands near Port Madoc.' The artist has learnt how to gain effect out of harmony and contrast of colour, the cattle telling richly, as in the pictures of Cuyp,

against the landscape surroundings. But such a work of course is not a "sketch" or a "study;" it is one of those deliberate performances which might find fittingly a place, not in winter, but May, exhibitions.

The chief interest of the gallery, however, as before indicated, lies not in highly-wrought drawings, here out of place, but in the off-hand notes, the free studies of nature. J. W. Whittaker contributes several such simple truthful sketches; near Trefrew, for example. The style of this artist is essentially sketchy and suggestive; whatever he does comes near to nature. G. Dodgson is another artist who, with a difference, keeps close to what he sees, provided the trees are green. In 'Knole Park' he is true to branch curves, and leafy canopies. Davidson exhibits a dozen "Sketches and Studies." Among these we have made a note against 'Haymaking—Sunset,' because though the effect in sky is flaming even to excess, the whole drawing gives evidence of a conscientious desire to render with fidelity the graduated tones of nature.

Thorough artist-studies are the sketches from the portfolio of James Holland. The brilliance and sparkle of some of the small hasty jottings here hung, two or three in a frame, are after the painter's best manner. The artist throws off ideas from his pencil which scintillate as sparks struck from an anvil. 'Venice' is marvellous for subtlest and intensest relations of colour and delicate tones of grey, brought into exquisite harmony. This drawing is to the eye a feast, a reverie of colour. Francis Powell, a student of effects which come upon the spectator with enlivening freshness, is as yet unmarred by mannerism or unspoiled by frequent reiteration. 'The North of Arran,' by this artist, is specially noteworthy as a study of sky and glancing sun-rays. From Mr. Powell, one of the more recent acquisitions to the society, we may expect much; his style is healthy and manly, his treatment shows an eye watchful of nature in moods of majesty and mystery. G. P. Boyce has a sketch on the Lledr—that favourite haunt of all sketchers—low in tone and of correspondent depth in sentiment and expression. An 'Evening Study' in the Isle of Wight is in a brighter key, brilliant in light and colour. Few artists have a sense more true for harmony—sometimes unusual and unexpected in its concords—never hackneyed. We must not forget to mention as a novelty, a bold, spirited 'Study of Sea' off the coast of Northumberland, by Mr. Birket Foster. This drawing of dashing waves, storm-driven, is admirable for sweeping curve, for dancing motion, for translucent light, and delicate colour.

We have heard it said that this society shows itself in the last stage of confirmed routine and hopeless conventionality. It is with much pleasure that we entirely differ from this judgment. We have seldom seen an exhibition more vital.

CORINTHIAN GALLERY.

FIRST WINTER EXHIBITION.

ONE more gallery is added to the list of Winter Exhibitions. The usual reason for such enterprises may be assigned: viz., talent unrecognised and pictures unsold. It remains to be seen whether the committee responsible for this new venture will be able to float upon the market the pictures painted by them and their friends.

The post of honour is held by a picture seen before: 'The Reconciliation of Reynolds and Gainsborough,' one of the well-meant efforts of Mr. Lucy; other leading positions in the gallery are in like manner filled by a respectable mediocrity which at best presents little either to praise or to blame; while the vast majority of the 533 pictures here displayed will remain, notwithstanding they are placed on public view, in absolute oblivion: neither critic, nor patron, nor any of the discriminating public caring to look at them a second time.

The gallery is worth a visit for the sake of

some works of promise by young men who, not having made a footing elsewhere, have here entered the lists. Established artists elsewhere known are here not seen at their best. Thus Mr. Smallfield exhibits a weak, washy, and somewhat coarsely-painted canvas which answers to the name of 'Doris.' Also we may note the presence of the Suffolk Street school, as witness 'A Welsh Spring,' which confesses to the popular conventionality and rude naturalism of E. J. Cobbett. Mr. Woolmer likewise, who usually does romance in Suffolk Street, furnishes the gallery with a 'Moonrise'—a picture, if scarcely removed from commonplace, certainly not unpoetic or displeasing. Refreshing traits of youth and talent with promise for the future we gladly recognise in such works as 'Sure it Looks Illigint,' by W. Weekes. 'The Burning Prairie,' by D. Cooper, may also be mentioned for spirit, motion, vigour. 'Day Dreams,' by A. F. Patten, is a head for style worthy of commendation; and 'The Barber' (a work of considerable merit), by A. Fitzpatrick, and 'A Merry Thought,' by Lomas, may each be praised for vigorous naturalism.

The landscapes may be described as more numerous than choice: still, as with the figures so with the studies from nature, redeeming works may be here and there selected from the general mass. J. Peel, an artist always worthy of respect, exhibits several of his careful modest transcripts from nature, among which may be distinguished 'Windings of the Torridge.' Various artists of the name of Dawson—one of whom, by the way, figures on the committee—may be noted as prominent individually, or rather collectively. Thus H. Dawson exhibits one picture, H. T. Dawson four, A. Dawson five, while a Mrs. Dawson paints 'Fruit.' We observe 'A Running Fight' by H. Dawson as conspicuous for a certain melodramatic force and effect, usually identified with the name of Dawson. Another family, also known as most prolific in pictures, that of Rayner, has in this gallery found congenial abode: thus four artists bearing this name display their vigorous though scarcely varied powers in seven productions. Really these works, if only they could be made more scarce, would not fail to command a price proportionate to their merits. We may signalise above prevailing mediocrity 'Evening,' by R. H. Wood, as striking in effect and as possessing considerable power. Among the water-colour drawings are a couple by E. J. Varley, poetic in sentiment and altogether admirable for expression: that they were speedily caught up by purchasers is a proof that real talent has in these days seldom long to wait for its reward. In the room set apart to drawings plagiarism is unusually rife, the ideas of Birket Foster, Boyce, and others are stolen openly, as if the cry of "Stop thief" could never be raised in a picture gallery.

A few foreign pictures give spice and flavour to the collection, which has fallen rather flat upon the public taste. L. R. Mignot, for instance, throws upon the walls one of his burning Sunsets in "South America," while Signor Barucco produces as a startling novelty, not to say anomaly in style, 'The Marble Quarries of Carrara.' The receipt for this picture, and for all others of its kind, may easily be given: make the shadows cast by the sun black, and load the lights in strongest relief of white paint: the contrast gained can scarcely fail to rivet the eye. Nevertheless in such products there will always be less of art than of trick.

Whether this Corinthian Gallery was needed, and whether its administration be such as to gain the confidence of artists and of the public, we will not prejudge. Let the result decide. The committee, we observe, open the rooms on Mondays free of charge: there is an air of liberality in this unusual arrangement. The gallery is good, well lit, and well situated; its first attempt at popularity, if not a success, is not a failure, and it will certainly improve.

Notwithstanding the closing of the British Institution, artists have not much to complain of in the way of opportunity to exhibit their works. Their great object should be to render them worthy of public patronage.

SCENERY OF THE STAGE.

"THE KING O' SCOTS" AT DRURY LANE.

"THE Fortunes of Nigel" has been adapted to the stage so as to follow the text of the novel as closely as possible. After the elaborate and very costly manner in which the plays of Shakspeare have of late years been produced with respect to costumes, properties, and local circumstances, "The King o' Scots" would have been intolerable without an equal degree of attention to such details; and the more so that we are familiar with Scott's precise descriptions, which are written not only without effort, but with an evident ease that gives them the character of merely notes by the way. The artist who has succeeded in representing Old London with as much truth as such a subject can be reproduced on the stage, is Mr. William Beverley, whose genius as a scenic architect, and skill as an artist, have achieved many triumphs similar to that which he has accomplished in "The King o' Scots." In considering the appliances and means at the disposal of a scene-painter, it is common to expect more than can possibly be afforded by the arbitrary conditions of stage representation. It must therefore be said, after mature consideration of all the circumstances, that the scenery of this adaptation is, as to its success, a *ne plus ultra*. The opening scene of the play, as that of the novel, is Fleet Street, with, prominently on the left—for we are looking into the city—the shop or booth of David Ramsay, maker of watches and horologes to His Most Sacred Majesty James I., and situated a little to the east of St. Dunstan's. Whether Mr. Beverley has, or has not, taken the veracious Wenceslaus Hollar literally as his authority, matters little, provided he has maintained the general character of the architecture of the time. Where the houses and booths, as well as the persons, perform a part in the drama, the scenery is necessarily composite, and yet may be indisputably that of the time supposed. The opening scene is novel and impressive, and at once calls up to remembrance the narrow streets and dear dirty old wooden-framed houses of Rouen, in connection with which we cannot help naming a certain Samuel Prout, who has chronicled these quaint buildings in playful versions of his own, which will yet exist long after these ancient tenements have been swept away—for Rouen is not without its Hausmanns. With admirable skill, to the nearest houses is given an emphasis which at once brings them forward and throws the other buildings back, yet preserving the continuity of line, that is taken up by the back-scene and carried perspectively into a distance which signifies the continuation of the street, yet veils it in such a manner that we do not feel the absence of moving figures in that part of the picture. The front of Master Ramsay's shop, and that of the apothecary's opposite, are the centres of action. The two apprentices of the horologer, Jin Vin and Frank Tunstall, with Richie Moniplies, are prominent characters here. The first importunes the passengers with his incessant "What d'ye lack?" and shouts forth extravagant praises of the clocks and spectacles of his master. Fleet Street, as thus shown to us, presents the aspect of one of the ancient *chepes* or standard market-streets, where every dealer, either himself or by deputy, cried his wares. Sir Walter Scott, in his notes to the novel, says that the custom lingered in London and existed in Monmouth Street in his time. But never—certainly within half a century—even in Monmouth Street, have dealers recommended their goods with the vociferous importunity practised by the apprentices of David Ramsay. The custom yet lingers among butchers, but it is flickering out. Fleet Street is succeeded by one or two interiors, but these are not regarded with the same interest that is felt for the ancient street-scenery of London, much of which must have existed in its then condition for nearly three centuries before it was swept away by the Great Fire. The apartment in the house of David Ramsay has been constructed at discretion, and to serve stage purposes. This could not well be

otherwise, but the Whitehall scene renders unnecessary all apology for amplitude. In the latter it is that George Heriot sells the King the magnificent Cellini vase for a hundred and fifty pounds; and we can readily pardon the artist if he has placed the King and Heriot in one of Inigo Jones's grand and imposing chambers in preference to introducing them in one of the old rooms tenanted by the De Burghs or Henry VIII. It would have been inexpedient to have realised the description of the dusty confusion mentioned in the novel. The room is not encumbered with furniture; hence we are more impressed by its Renaissance ornamentation, of which there is a sufficiency, but without any approach to redundancy. Our introduction to the "province" (as Captain Colepepper calls the place) of Alsatia impresses us more favourably than Sir Walter's description of the famous Sanctuary, in which we are told that the aspect of the locality was that of abject poverty, and the character of its vitality the most unbridled ruffianism. The wailing of children, the scolding of mothers, shreds of ragged linen hung out to dry, with other audible and visible evidences of poverty, bespoke the misery of the quarter. But upon these it would not have been wise for Mr. Beverley, or Mr. Halliday the adapter, to have insisted, as there is a certain savour of romance to be maintained throughout the piece. We have accordingly some imposing masses of building presented under a subdued light, and so leaving to the imagination all that which could not be set forth in a breadth of sunshine. Here the same skilful management of the light invests the picture with a deceptive reality, to the impressions of which the spectator is disposed to yield, being deprived of the opportunity, by close examination, of satisfying himself of the cunning fraud. The centre of the composition is occupied by a turreted structure, like one of the ancient city churches. But we are supposing the Sanctuary of Whitefriars to be familiar to our readers generally. The existence of such a refuge for law-breakers is, of course, known to many, but it may not be to all. The Sanctuary—to which the name of Alsatia had been given, and was accepted by the inhabitants—extended from the Temple to Blackfriars, and here were gathered together all the outlaws and vagabonds of London and its neighbourhood. And this was the place in which Nigel sought refuge from the terrors of the Star Chamber, after having challenged Lord Dalgarno within the precincts of the Court. The interior of Trapbois's house, with its low gallery and stairs, is an arrangement in domestic architecture which has long yielded to modern convenience. If everything here were not dusty, rusty, and in all respects ill-conditioned, it would sort but ill with the habits of the presiding genius. The room harmonizes perfectly with the character of its owner, and helps materially to sustain the feeling with which it is intended we should regard the kind of business transacted within it.

Next to the Fleet Street scene, the most impressive is Old London Bridge. We can readily understand that the painting and adjustment of this piece of scenery must have been a result of anxious study to the artist. To all the scenery in the play is given an appearance of reality which, consequently, could not be denied to London Bridge. But the difficulty has been to present it from a point of view whence could be combined this palpability with such an expression of distance as should describe the importance of the structure. This has been admirably managed by supposing the spectator placed a little west of the bridge, on the city side of the river. Here, again, Hollar may be an authority. The houses rise like towers far above the horizon of the spectator, and the line of building is carried uninterruptedly to the Surrey side. Although the hunting in Greenwich Park, and the interior of the Tower would, years ago, have been regarded as triumphs of stage-representation, they cannot be esteemed master-pieces of Art approaching in anywise the order of the Fleet Street, Alsatia, and London Bridge scenery, which are certainly such marvels of stage-representation that it is impossible to conceive they can be surpassed.

PICTURE GALLERIES OF ITALY.—PART I. GENOA AND TURIN.



RIBERA.
(Spagnoletto.)



HISTORY and a critical examination of the great picture-galleries of Italy would suffice to fill a volume of many hundred pages, so vast is the amount of materials they supply to a writer. Italy was not only the country of resuscitated Art, but it lived and flourished there from infancy to ripe manhood, and became the parent of the Art of other lands; to her schools painters and sculptors have flocked for instruction; and men from all parts of the civilised world have

visited, and yet visit, her to see the marvellous works she possesses; for though stripped of no small amount of the pictorial and sculptural wealth she once held, she still retains what for magnitude and value is not to be found in any other country of the universe.

To one special portion of these treasures, that which is contained within the renowned city of Rome, the attention of our readers was directed some time ago in a series of illustrated articles entitled "Rome, and her Works of Art." We now propose to treat some of the other great centres of Art in a similar manner; but for the reason just assigned it is evident that our notices of each picture-gallery must be comparatively brief; little more can be done than to point out what may be considered as the leading works in each collection. We commence with an examination of a few paintings in the palaces of GENOA—"Genoa la Superba," as this noble city has been aptly termed; whose princely mansions show that the architect and artist-decorator have worked in close alliance.

The *Palazza Doria Panfili*, originally the residence of the great Andrew Doria, and still the property of his descendants, is chiefly remarkable for the frescoes painted on its walls by Perino del Vaga, a Florentine, one of the artists employed by Raffaele on

the Loggia of the Vatican, and esteemed among the Florentines as a designer inferior only to Michael Angelo. Driven out of Rome when the city was stormed by the Imperialists in 1527, Del Vaga, whose right name was Buonacorsi, fled to Genoa, where he was kindly and generously received by Andrea Doria, to whom the palace had recently been given, and who caused it to be almost entirely rebuilt, as it now stands; Del Vaga assisted the architect Montorsoli in preparing designs for the edifice, and adorned the walls with some glorious frescoes, not unworthy of one who had distinguished himself among the most celebrated disciples of Raffaele. His frescoes in the Dorian palace—by the way, they are rapidly decaying—represent, on the ceiling of the principal saloon, the 'Battle of the Giants,' in which the figures are of heroic size; the smaller compartments are adorned with arabesques of most elegant design, and originally, as even now may be seen, of most brilliant colours. Elsewhere are several subjects taken from the history of ancient Rome; the story of Horatius Cocles, of Mutius Scævola and Porsenna, and 'THE TRIUMPH OF SCIPIO.' Of this last grand composition an engraving appears on the next page. With the exception of Andrea Mantegna's 'Triumph of Julius Caesar,' which it is possible Del Vaga may have seen, we know nothing of the kind to be compared with it.

In the *Strada Nuova* stands conspicuously the *Palazzo Brignole*, containing, perhaps, the best collection of pictures in Genoa, most of them genuine works which have not undergone the process of "restoration." One of the most remarkable, not only for its intrinsic merits, but because it is one of the very few subject-pictures painted by the artist, is Carlo Dolci's 'Christ in the Garden of Gethsemane.' The Saviour is represented kneeling, with his head bowed down, and his hands crossed over his breast; before him, also kneeling, is the angel sent to strengthen him; the right hand of this figure is stretched out towards Christ, while his left supports on the shoulder a cup in which are a small cross and the instruments of torture—the scourging whips, the

nails, mallet, &c. The picture is lighted solely by the glory that encircles the head of the Saviour. Carlo Dolci has always been distinguished for the peculiar grace and the beauty of expression given to his heads, and also in the drawing of the hands of his figures; these qualities are abundantly manifested in this comparatively small yet valuable work.

To a somewhat analogous class of painters belongs Guido Reni, of Bologna, who during the early part of his life was contemporary with Carlo Dolci the Florentine. Brought up in the school of the Carracci, he acquired the art of painting the nude figure in a style which, in its grandeur of size and powerful expression, is not undeserving of the term "majestic." Subsequently he combined with these both elegance and exquisite delicacy of handling; tenderness and pathos predominate in all his best works; and his heads are characterised by great beauty. In the Brignole gallery is a fine example of his matured style, the 'St. Sebastian' engraved on the next page. In its anatomical development it exhibits close study of the antique, while the face of the young Roman martyr expresses noble manly beauty, unmarred by the agony caused by his wounds; this serenity of feature is an index of the peace of mind which enabled him, in common with thousands of other converts to the Christian faith, to meet a cruel death with calmness. The colouring of the picture is remarkably fine, and is so employed as to bring out the figure in bold relief against the background.

The works of Guercino in his middle time may be placed in the

same category as those of the two painters just named; his 'Death of Cleopatra' in this gallery is a notable specimen of the artist's style at the period referred to. GIUSEPPE RIBERA, the Spaniard, hence generally called "*Spagnoletto*," of whom a portrait appears on the first page of this chapter, is represented in the Brignole collection by a single picture of excellent quality called the 'Philosopher.' Though Ribera studied under his countryman Ribalta before he quitted Spain, his style is founded on that of, first, Correggio and some of the Venetian masters; secondly, on that of Michaelangelo de Caravaggio, so that he may properly be ranked with the Italian painters. By Caravaggio himself is the 'Raising of Lazarus,' a work exhibiting all the extravagancies of colour and *chiar-oscuro* adopted by him and his followers, who have been described as of the *Tenebroso* school, painting their subjects in strong abrupt lights and dark shadows. 'St. John the Baptist,' by Leonardo da Vinci, is an exact copy of his picture in the Louvre; Domenichino is seen in a 'St. Roch,' and Correggio in 'The Assumption'; all are good specimens, though not the best, of these masters.

The school of Venice has its principal representative in this gallery in the works of Paris Bordone, a native of Treviso, who died in Venice in 1571, at the age of seventy. By him are 'the Virgin, St. Joseph, St. Catherine, and St. Joseph,' encircled by a group of angels; a portrait of a woman in an embroidered robe, and another of a man reading a paper. Of the works of other Italian artists may be specially pointed out 'The Annunciation,'



THE TRIUMPH OF SCIPIO.

(P. del Vaga.)

and 'St. Thomas of Capuccino,' by Ludovico Carracci; 'The Adoration of the Magi,' by the elder Palma; 'Christ driving the sellers out of the Temple,' and 'The Death of Cato,' by Guercino.

The painters of the old Dutch and Flemish Schools are but thinly represented here. There is a portrait of a man ascribed to Rubens, but it is very doubtful. Vandyck is seen in a scriptural subject bearing the title of 'Render unto Caesar the things that are Caesar's, and unto God the things that are God's;' and to far greater advantage in some portraits of the Brignole family, notably in that of the Marchioness Geronima Brignole, standing with her daughter by her side; of the Marquis and Marchioness Adorno Brignole Sole, the former on horseback, the latter standing on the terrace of a mansion: she wears a richly-embroidered velvet robe with a long train, a deep ruff is round her neck, and a long feather adorns the back of her head. A chair is by her side, on one arm of which a parrot is perched. It is altogether a noble portrait, of oval shape.

Another of the noble Genoese palatial residences containing some fine pictures is the *Palazzo Durazzo*. There are, by the way, two mansions of this name; the palace of Marcello Durazzo and that of Filippo Durazzo: it is to the latter that reference is now made. Among the pictures here are 'The Annunciation,' by Domenichino, 'Cleopatra,' by Guido; and a 'Sleeping Infant,' a charming little oval picture by the same graceful painter. 'The Marriage of St. Catherine,' by Paul Veronese, is a good

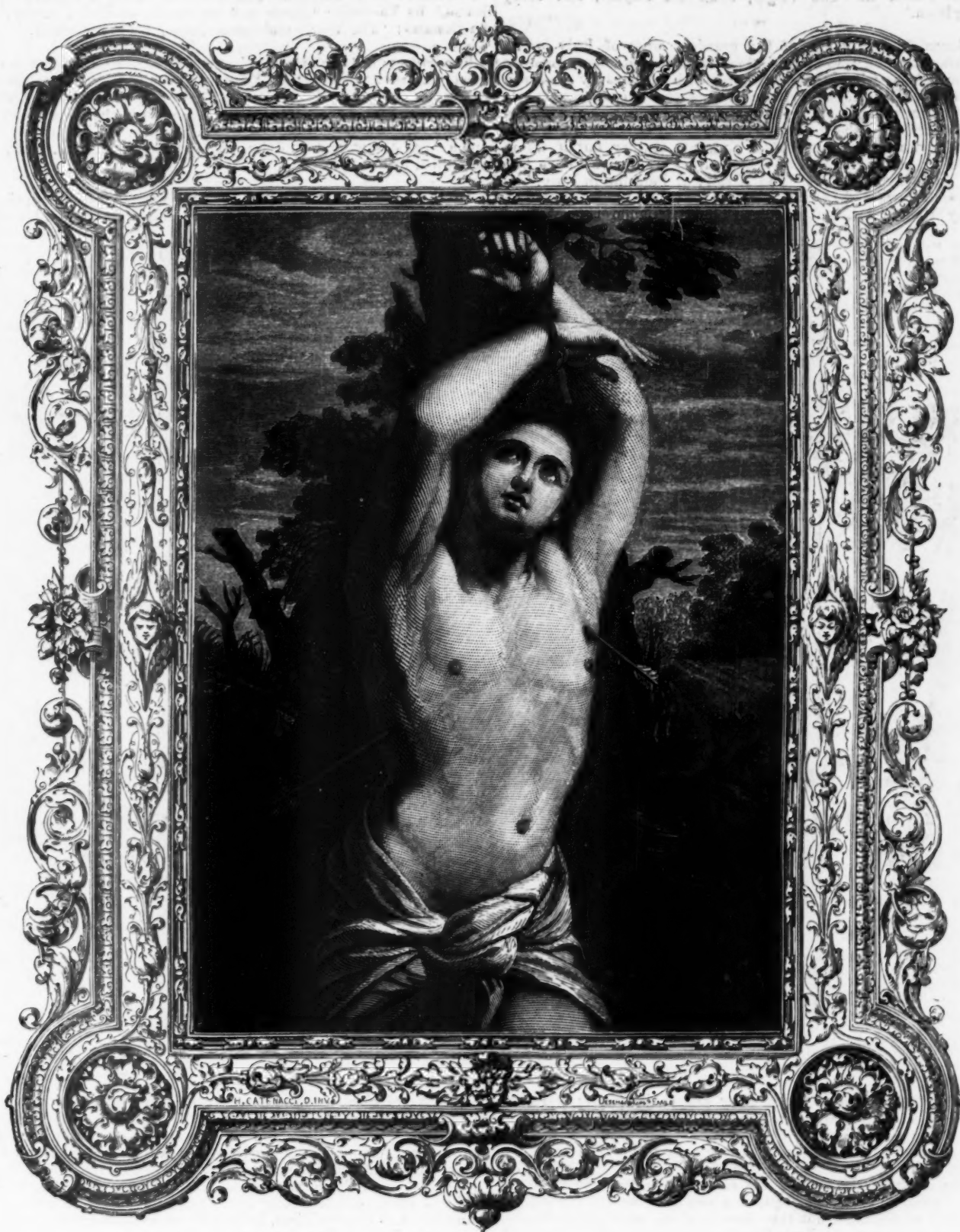
specimen of this distinguished master of the Venetian School. Ribera (*Spagnoletto*), to whom reference was made in the remarks on the Brignole gallery, is here seen in some portraits of old men called 'The Philosophers,' two of which are assumed to personify Heraclitus and Democritus respectively: *à propos* to these may be quoted Kugler's remarks on the painter:—"In general, however, his pictures exhibit a wild, extravagant fancy: this is apparent in his numerous half-figures of anchorites, prophets, philosophers—all angular, bony figures." Mr. Wornum forms a true estimate of him when he says, in his "*Epochs of Painting*," "Ribera was certainly a painter of prodigious ability, but the natural ferocity of his character comes out even in the choice of his subjects, which are often illustrations of the most atrocious examples of cruelty on record." We have on more than one occasion made the remark that a painter's works may not unfrequently be taken as an index of his personal character; and there is some proof of this in the history of the Neapolitan school, to which Ribera belonged, in the sixteenth and seventeenth centuries; its annals reveal stories of vice, immorality, and bloodshed which lead one strongly to doubt the truth of what Ovid has made familiar to every school-boy, though the lines are not specially applicable to painting:—

"*Ingenus didicisse fideliter artes
Emollit mores, nec sinit esse ferus.*"

Among several portraits by Vandyck are a group of a lady and two boys of the Durazzo family, and a fine full-length of a young

boy, also a Durazzo, which has obtained the *soubriquet* of 'The White Boy,' from his being entirely habited in a dress of white satin. He stands in an easy attitude, with his right arm over the back of a high chair; a magnificent paroquet is pecking at some

filberts on the seat of the chair, and in the immediate foreground is a quantity of fruit, melons, grapes, &c., at which a huge monkey, with a chain and collar, the latter around his loins, is making a spring from the feet of the boy. To say that this



ST. SEBASTIAN.
(Guido Reni.)

portrait is worthy of the painter is the highest compliment which can be paid to it. By Rubens is a grand portrait of Philip IV.

The Palazzo Marcello Durazzo contains only a few paintings.

Vandyck, the honoured guest of every noble of Italy with whom he was invited to sojourn, has left a memorial of his visit here in a beautiful portrait of Catherine Durazzo, which by its richness of colour and general luxuriousness of style, contrasts forcibly

with one by Holbein, assumed to be that of Anne Boleyn, in his dry, hard manner, though the costume is wonderfully painted. Michaelangelo de Caravaggio appears in 'Peter denying Christ,' Titian in 'The Nativity,' Rubens in a picture of Juno, and the elder Palma in 'The Virgin, John the Baptist, and Mary Magdalen.'

Genoa, certainly one of the grandest cities of Italy for its architecture, and "most beautiful for situation," contains numerous other palaces whose walls are hung with pictures by renowned painters. The *Palazza Pallavicino* possesses a considerable collection, including a triptych representing 'The Descent from the Cross,' and two other paintings said to be by Orlando of Perugia, who lived in the early part of the sixteenth century, but of whom little or nothing is known: the only book in which we find the name introduced is "The History of Painting in Italy," by Messrs. Crowe and Cavalcaselle, a most valuable dissertation on early Italian Art, published in 1866: Orlando is spoken of

there as employed, in 1507, in conjunction with Sinibaldo Ibi, another almost equally unknown artist, on a picture for one of the cathedral altars. Other notable works in this palace are 'Diana and her Nymphs surprised by Actæon,' by Albano; 'Coriolanus with his Wife and Children brought Captive to Rome,' by Vandyck; 'Jacob and his Family on their Journey,' by Bassano; 'The Virgin and Infant Jesus,' by Francischini.

The *Palazza Cataneo* may also be mentioned as containing some good pictures: notably the 'Virgin and Child,' by Velasquez; the same subject by Garofalo, of Ferrara, a close imitator of Raffaele, whom he assisted; 'St. Agnes with the Lamb,' by Andrea del Sarto; 'The Stoning of St. Stephen,' by L. Carracci; and a 'St. Joseph and St. John paying homage to the Saviour,' accredited to Raffaele.

In the *Palazzo Spinola* are two or three examples of Vandyck, 'The Crucifixion,' and a portrait of a man on horseback; the latter



THE VIRGIN AND CHILD.
(Sassoferrato.)

is a fresco: also some portraits by Andrea del Sarto; and a fine head of a man wearing a black dress, by Sebastian del Piombo. By Titian is a 'Venus.'

Genoa cannot be said to have ever possessed a school of Art of very high repute. The principles of Italian Art were introduced there in the early part of the sixteenth century by Carlo del Mantegna. Perino del Vaga, of whom we have already spoken, carried to Genoa, about the year 1528, the style of the Roman School of the period. Luca Cambiosa, born near Genoa, in 1527, greatly assisted in developing the art of the Genoese till he was called to Spain in 1583, by Philip II. His chief successors during the seventeenth century were Giovanni Battista Paggi; Giovanni and Giambattista Carloni, brothers; Bernardo Strozzi; Sinibaldo Scorza, a landscape-painter, who studied in the school of Paggi; and Benedetto Castiglione, who died in 1670. After him we hear of no Genoese painters of much note.

TURIN—of which mention is now made only because the picture engraved on this page, 'THE VIRGIN AND CHILD,' by Sassoferrato, the name generally given to Salvi—is in that city—stands in a fertile plain surrounded by wooded hills. From the lantern tower above the church on the lofty eminence known as *La Superga* the eye gains one of the most magnificent panoramic views it is possible to imagine. The city itself, with its numerous palaces, churches, and other edifices, its broad and well-arranged streets, is stretched out before the eye, the Po rushing past almost at the base of the church; while the landscape beyond is dotted with elegant villas, the residences of many of the Piedmontese nobles and gentry.*

JAMES DAFFORNE.

* To be continued.

THE
SOUTH KENSINGTON MUSEUM.



It is our intention to lay before our readers a series of articles descriptive of the South Kensington Museum. We feel that neither what has been already done nor what is in course of execution, by the Directors of that Institution, has ever been adequately brought before the Public; and we hope we shall perform a service that will be at the same time grateful to our Subscribers, useful to the Museum, and acceptable to the Public. Although the number of visitors to the Museum during the past year has been twice and a half as many as those admitted in 1857, still we must remember that it amounts to a comparatively small portion of the inhabitants of the Metropolis, without any allowance for country visitors; although it is probable that the latter have actually formed the main bulk of the attendances. The great advantages to all students of Art which the Museum offers, require only to be known in order to be appreciated. We hope the account which is now in course of preparation will be such as to give the readers of the *Art-Journal* a not inadequate idea of the finest Educational Institution, for artistic purposes, that is to be found in the world.

A brief account of the origin and history of the Museum will be most appropriately given when we come to speak of the Schools of Art, toward which it may be considered as discharging, in some sort, the functions of a University. Our first object, therefore, is to take a glance at the character of the Institution in general, and then to attempt a description of the Library.

An Institution designed for the purpose of giving aid "to the industrial classes in obtaining instruction in the branches of science and of Art which have a direct bearing on their occupations," has a special claim on the attention of the readers of pages such as ours. The silent growth of the South Kensington Museum, from its opening on the 22nd June, 1857, in which year it was visited by 268,291 persons, to the past year, which has witnessed the admission of 646,516 visitors, has almost taken us unawares. While we have been calling attention to the treasures of Art displayed abroad, our foreign neighbours have begun to look to the shores of the Thames for instruction in the arts of design. A result which, fifteen years ago, would have been deemed so remotely improbable, is one of the happiest auguries for the future. We see those crafts and manufactures which, from their origination or from their early development on our shores, we have become accustomed to think exclusively, or, at least, pre-eminently British, not only pursued with success in other countries, but pursued with a success that runs neck and neck, to say the very least, with the best exertions of the English artisan. When Robert Stephenson threw his great box girders over the Menai Strait, such pieces of iron-work as he required could have been constructed nowhere out of Great Britain. When an English engineer was invited to France, to lay the line of the Bordeaux and Bayonne Railway across the desolate wastes of the Landes, the rails that were furnished by French manufacturers for that

purpose cracked, almost like reeds, under the weight of heavy locomotives. Such were the softness and imperfection of the iron, that a nick chipped with a cold chisel, and a few blows with a sledge-hammer, would easily cut a rail asunder. And so difficult was the effort to supply rails, even of this quality, within the stipulated time, that the line, in spite of the patriotic selfishness of the Brothers Perreire, had to be completed by Barlow rails, manufactured in South Wales. Now, thanks to the diversion of the energy of our workmen in the direction of "strikes," Belgium is underselling Monmouthshire. Prussia is excelling Staffordshire in quality. One of the largest public buildings now erecting in the metropolis has all its iron fittings supplied from the Continent—and that as the result of a fair system of competitive tender.

While we are thus in the presence of the very grave fact, that the manufacturing supremacy which our large supply of coal, and the pith and thews of the English workman, once allowed us to claim, has departed from our shores;—while we are unwillingly forced to admit that in so many branches of the craft of the artisan we are yearly more and more hardly driven to maintain even an equality with the workmen of educated nations,—it is a matter of the deepest interest to see an unexpected weight flung into the opposite scale of the trembling balance.

The movement, originating in the educated taste and patriotism for his adopted country of the lamented Prince Consort, which produced as a first result the ever-memorable Exhibition of 1851, had a tendency directly designed to educate the artistic taste of the English people. A double education was needed. It was necessary to teach the craftsman how to produce works of undoubted excellence; but it was no less needful to teach the public how, and what, to admire. An educated public is the only true and permanent patron of Art, because it is the only inexhaustible and unfailing purchaser of the works of the artist. People will always be found to purchase, even at large prices, articles which they are told are excellent. But the passport to this patronage is not merit, but fashion.

Of the actual results witnessed during the last seventeen years, we shall have opportunity to speak in detail. We can point with a just and honest pride to schools of Art established on the Continent in professed imitation of our own. We shall have to tell, with unmingled satisfaction, of French manufacturers coming to Kensington for designs. We shall trace the steps that are being taken to spread the elements of a sound artistic education through the country, both among producers and consumers. And we shall endeavour to bring before our readers, however imperfectly, an outline of that collection of invaluable works of Art, which, even in its present temporary and inadequate home, yet excels the marvels of fairyland and the treasures of Oriental story.

Rare and costly books; photographs of the utmost perfection yet attained by the painting of the sun; autograph sketches by the greatest artists of the noblest periods of Art; sculpture such as that in which Michael Angelo struck out his fire of thought, with originality so unchecked, that he opened the lid of one eye and cast down that of the other, in the same head, in order to try—not in clay, but in marble—which position of the feature was most effective; pictures, in themselves forming a gallery; priceless works in glass, in por-

celain, in semi-precious stones, in jewels, in gold and silver plate, in ivory and wood carving, in plaster and in marble, in gold and silver tissue, and in cunning embroidery—the master-pieces of ancient and modern Art in every branch—are there placed to be seen, and to be studied. If ever there was a people's palace, it is here: a palace of Art, devoted to the free culture of the million. For those to whom pence are important, there is free admission three days in the week. A slight entrance fee, on the remaining days, secures a more uninterrupted occasion of study. The library—a library unrivalled in the world, as far as regards its own range—is placed within reach of the artisan. The carver, the smith, the craftsman of any kind, who would know what has been done by the most excellent masters of his craft, is enabled not only to see specimens of their taste, but to con the story of their lives, and to learn how each great name rose to power and to fame, to become a prince of the republic of labour.

In no spot on the surface of the planet is there such an establishment for the culture of the people. The most absolutely uneducated person cannot walk through the building without receiving a lesson appreciable by any capacity of brain that rises above the proportions of idiocy. That self-satisfaction which is the bosom companion of stolid ignorance, can in no way be so readily and so forcibly checked as by being confronted with the most excellent works of the hand of man. Such works speak even more loudly to the uncultured than do the grandest aspects of nature. "What hands have done, hands can do," says the craftsman. "Can I do that? can I make marble, wood, clay, iron, take such form as that? and if not, why not? And what is the interval that separates me, cutter of paltry cherubs on a tombstone, from the sculptor of the baptistry of Pisa?" Let those who have the most intimate acquaintance with the English craftsman say how he appreciates the boon that is so freely offered to his acceptance. All that he requires is, to be told that he may so readily avail himself of such invaluable aid. How many of the millions of visitors to this spot have entered it but a single time? The question must remain unanswered; but, as far as true working men are concerned, the number must be few indeed.

The great advance which has been witnessed during the present century in the industrial position of England, has principally arisen from the application of mechanical science. We have learned how to supersede human labour by the patient service of the steam-engine. We have thus, to a great extent, added to the disposable time of the labourer. Unless he be enabled to employ the time thus saved, either in the pursuit of employment requiring a higher degree of skill, or in the education of his eye and hand for the performance of that skilled work in which he need not fear the competition of machinery, the increasing development of machinery will cause a great gap in the life of many an industrious man.

It is this gap which an Institution like that at South Kensington is designed, and is destined, to fill. Self-help, self-culture, self-education, are facilitated to the student within its walls. In every study, and in every search for what is new, the first requisite is, to know how much is already known. Not, that is to say, to exhaust the sum of the knowledge already acquired, but to learn within what limits it lies, and

how and where it may be best studied. Very much of the brain power of the self-educated man is consumed and wasted in inventing what has been invented before. The annals of mechanics are especially full of witnesses of this wasted energy. The roll of patents bears ample testimony to loss of time, loss of money, and loss of that useful progress which would have been made by the man who secured legal protection for a useless or a worn-out invention, if he had only been led by the hand to the limit of what was positively known on the subject, and then left to direct his energy to the conquest of that which had to follow. In this respect, the Museum of the Patent Office is as well designed for a national educational purpose as are the Library and the Galleries of the Museum.

In our sketch of this great institution, the first department to which attention is naturally directed is—

THE LIBRARY.

On this subject it is not easy to write at a moderate length. Very few lines will be sufficient to describe the scope, and thus to indicate the character, of the South Kensington Library. Very many pages would be required to give descriptions of even a few of the most valuable of the noble works to which it affords the student prompt and convenient access.

To commence with that which is disagreeable. The library is in sad want of a home. Only skilful arrangement and unwearied attention could command the means of giving any tolerable accommodation to the readers within the very limited space allotted to both library and reading-room. In the Fifteenth Report of the Science and Art department of the Committee of Council on Education, we find the Librarian lamenting that "the arrangements—which can scarcely be called accommodation—for readers remain unaltered;" and that the inconvenience resulting from the disadvantageous position of the reading-room and its inadequate size becomes more pressing with the annual increase in the number of visitors. "At present, the table space available in the evenings is scarcely two feet to each person; in the British Museum five feet is allowed to every reader. In our Art-library, books of large size and great value are those chiefly consulted, and drawing and copying from them has constantly to be resorted to; ample space is therefore needed, both for the fitting care and right and profitable use of the books."

There can be little doubt that if the public had been at all adequately aware of the facilities for study which are offered by the South Kensington Library, those facilities would by this time have been almost if not altogether neutralised by the glut of readers. The total number admitted during the year 1867, was 12,822, being an average of 41 per day for the 311 days during which the library was open. The increase since 1853 has been nearly 300 per cent., the number of readers in that year being returned at 4,425, or 15 daily attendances for 292 days. In 1854 the average number of daily visitors was 32; in 1861 it sank to 24; in 1866 it rose to 37, so that no steady or permanent rate of increase has been established during the period of 14 years, although a considerable start was taken in 1864, when the total number of visitors rose to 10,635. In the preceding year it was 8,240.

It should be remarked, as the most important lesson to be derived from the inconvenience of the present temporary

reading-rooms, that the light, or rather the darkness, is simply intolerable. The small portion of the rays of the sun that is allowed to struggle on to the tables of the readers has to make its way through the deadened glass of the skylights of the Museum itself, and then through a vertical glass window that separates the reading-room from the court of the main building. The effect on the eye is wearisome and injurious to the last degree. We dwell on the subject with the more insistence, because we think that the architects of this country seem to have given less attention to the study of the best mode of admitting light to a room intended for the special purpose of reading, than has been the case in some parts of the Continent. It is essential to the comfort of the reader that the light should fall directly on his page.

The national Art-library is to be regarded as a collection of books, drawings, prints, and photographs, which is destined, within a certain range, to be complete and exhaustive. It includes books and serials on the history and practice of all branches of Fine Art. It is rich in illustrated works containing both such volumes as are of value as illustrations of any department of artistic labour, and such as form a portion of the history of the art of illustration itself, as in the case of engraving, of woodcuts, and of other methods of graphic depiction. The catalogue is at present only in manuscript, but, in this state, it is accompanied by an index, and is available to all readers in the library.

The Librarian reports the presence of 20,000 volumes. Drawings and designs, chiefly of ornament, amount to 3,000. There are 17,000 prints, and 24,000 photographs. Original designs, and the most remarkable existing works on architecture, painting, sculpture, and decorative art, are to be found reproduced by the aid of photography.

During the year on which we have the last reports, 689 printed books, parts, and pamphlets have been presented to the library; 3,175 have been purchased, being a total increase of 3,864. Seven volumes in German binding, of the date of 1583, are particularly noteworthy as specimens of the art of bookbinding in the sixteenth century. A complete collection of works illustrative of the International Exhibitions of London in 1851, and of Paris in 1855, has also been presented to the library.

Six hundred and forty-one drawings, engravings, and lithographs, have been added to the collection during the same period of time. Among these is a series of elaborate drawings of textile fabrics, a collection of coloured illustrations of church decorations, drawings of the monastic buildings of Mount Athos and of Salonica, drawings of specimens of brick architecture in Northern Italy, drawings by students of the *Ecole Centrale d'Architecture*, in France, copies in water-colour of paintings by the great Italian masters, and a series of designs for goldsmiths' and silversmiths' work of the Italian *cinque-cento* school, which were collected in the year 1560. There is also the addition of a series of coloured illustrations of Mosaic decorations from Roman and other examples, designs of lace from an early Venetian lace pattern-book, engravings of ornaments by Beham, Aldegrever, and others of the "*petits maîtres*" of the German school of the sixteenth century, and 145 engravings from the works of Raffaele.

The photographs added during the year have amounted to 6,694. These include the very valuable series of portraits taken

from the National Portrait Exhibitions of 1866 and 1867, a collection of Indian landscapes and groups of figures, a series of illustrations of the royal collection of armour at Madrid, and reproductions of the drawings of Holbein contained in the museum at Basle.

The Library possesses, among its other treasures, specimens of early book-binding and choice typography. It is highly desirable, not only that this collection should be increased as far as possible, but that it should be so arranged as to be readily inspected. It can be only in rare and special cases that there can be any necessity for handling these specimens, while their preservation depends very materially on their being left, as much as possible, untouched.

The object of the Committee of Council is, to make the Library of the Museum a perfect and exhaustive ART-LIBRARY. It cannot be expected to contain every illustrated book that ever was published; but it is intended to contain every illustrated book that shall be comprised within certain limits, which it is easier for an educated man to understand than it is to depict with precision and yet in popular language. All works of what may be called pure illustration are, or will be, included in the catalogue. The price of a single copy of some of these works is high, and it is the aim of the Librarians to acquire at least duplicates of most valuable works for the sake of loan. Last year includes, for example, among its purchases, a fine copy of the important illustrated work by Baron Taylor, on the architecture and antiquities of France, *Voyages dans l'Ancienne France*, in twenty-six volumes folio. Some works are to be found which are in process of serial publication at the expense, or aided by the subscriptions of, foreign governments. Such is the superb *Histoire de l'Art Egyptien, d'après les Monuments, depuis les temps les plus reculés jusqu'à la domination Romaine*, which the wise munificence of the late Minister of State, Fould, has enabled M. Prisse d'Avennes to produce—a triumph of chromo-lithography, which it can hardly be conceived possible to surpass. This noble work will consist, when completed, of two folio volumes containing 180 plates, and of a quarto volume of text, illustrated by vignettes. It will present a complete history of Egyptian Art, from the earliest times, divided into the several departments of architecture, design, painting, sculpture, and applied, or decorative Art. It will also contain a general outline of the civil and political history and condition of Egypt, regarded with reference to its action on Art, or, it may be, with regard to the reaction of Art on custom and conventional thought.

We must defer to a future number a more specific examination of the various collections which are included in the Art-library.

THE PHOTOGRAPHS

Alone form a gallery, and the boon which this method of reproducing and of preserving the record of the rarest and most precious works of Art offers to the student is one that it is difficult fully to appreciate. To give some idea of the importance already attained by this collection, we cite some of the most novel and striking features.

We have a series of twenty photographs, illustrating the "Treasures of Petrossa," and other goldsmiths' work from Roumania. Twelve of these represent ancient gold cups, fibulae, bowls, neck-rings, and other objects of Art, which were found near the village of Petrossa, in Roumania, in 1837, and were displayed at the Paris

Exhibition, in 1867. Among these are three gold brooches, or fibulae, in the form of birds, set with carbuncles. Ewers and vessels of gold are ornamented with repoussé work, stamped and tooled, or enriched with open-work, inlaid with garnets and glass pastes. On one solid gold neck-ring is engraved a line of Runes.

The ecclesiastical metal-work of the Middle Ages is illustrated by a set of twenty photographs, comprising monstrances, reliquaries, croziers, pastoral staves, pyx-boxes, chalices, chrismatories, triptyches, and other objects, taken from the originals in the museum of the Louvre, the royal palace at Lisbon, and other collections. Of English work of this description is the pastoral staff of William of Wykeham, Bishop of Winchester, dating in the fourteenth century, and a candlestick from Gloucester, in gilt bronze, of the early part of the twelfth century. From Ireland we have the "Limerick Crozier" and the "Limerick Mitre," each of silver gilt, dating from the fifteenth century. French, German, Flemish, Portuguese, Spanish, and Italian Art are all illustrated by this valuable series of photographs.

Another series presents us with specimens of Italian jewellery, worn by the peasants of Italy, distinguished into ten topographical groups, to which is added some modern Turkish, Danish, and Norwegian jewellery. Again, we have twenty photographs of tazzas, ewers, cups, "biberrons," candlesticks, and salt-cellars, of the rare and beautiful faience ware, named after Henri II., *Roi de France*, from objects principally in private collections.

College and corporation plate is illustrated by twenty photographs of extreme interest. The Grace Cup of St. Thomas à Becket, of ivory, and silver gilt, of Lombard work, dated 1445, stands at the head of this series, which, with the exception of the "Falcon" cup, a silver gilt German work of 1550, is almost exclusively English. Italian, French, German, and Portuguese decorative plate is illustrated by a separate series, consisting also of twenty photographs.

REPORTS OF SCHOOLS OF ART.

The number of the Schools of Art throughout the United Kingdom in connection with the Science and Art Department of the Committee of Council on Education, in the year 1867, amounted to 107. The reports of the annual meetings of these schools, if given in any detail, would alone occupy a considerable space. The aim and method of all these establishments is one and the same. We shall, therefore, best consult the convenience of our readers by confining our notices of such of the annual meetings of these schools as claim our attention from time to time, to the simple statement of the statistical progress shown on each occasion.

The annual meeting of the friends of the Newcastle School was held in the Town Hall. The report claims unusual success during the fifteen years for which the school has been established. The present number of students is sixty-eight. Ten out of sixteen students had passed the annual examination in connexion with the Science and Art Department in March, one gaining a medal, and two others prizes. Two pupils had been appointed free students, their expenses being paid for twelve months. The meeting excited more than ordinary local interest.

The annual meeting of the Taunton School was held on November 6th. Six of the students' works had gained prizes at the National Competition, and thirty-three students had passed the annual examination of the Science and Art Department in March, 1868, of whom six had received prizes and twenty-seven certificates.

ROYAL SCOTTISH ACADEMY.

THE close of the year has, for a long time past, brought us the annual report of this institution, and we are now in possession of that for the year just ended: it is the forty-first report. From it we learn that the exhibition of 1868 proved the most successful, with regard to the number of works disposed of, yet undertaken by the Academy; the sales having amounted to £7,000, being £1,000 in advance of those of the preceding year: while the amount received from visitors to the exhibition was the highest yet realised in any one season. "These statements," remarks the Council, "cannot but be regarded as indications of the wide-spread and annually increasing interest felt by the public in the National Exhibitions: and they certainly supply a powerful incentive to exertion on the part of members, on whose individual efforts the continuance of public appreciation and support must in the main depend." The evening exhibitions, open at a reduced charge, have also greatly increased in interest, judging from the excess over any former year in the number of visitors who have attended.

The library of the Academy has received donations of many valuable books in Art and other subjects, some of them well illustrated; while the picture-gallery has been enriched by a portrait of a lady, by the late J. Phillip, R.A., presented by Mr. P. A. Fraser, of Arbroath; a medallion of Flaxman, by himself, presented by Mr. Theodore Martin, through the President of the Academy, Sir George Harvey, R.S.A.; a portrait of Chantrey, by Sir M. A. Shee, P.R.A., presented by Mr. A. M. Wellwood; and an early portrait of the late Mr. D. R. Hay, painted by Sir G. Harvey. To the portion of the Academy's collection deposited in the Scottish National Gallery have been added during the past year, the cartoons by the late W. Dyce, R.A., presented by Mrs. Dyce; 'Marietta,' a bust in marble, of a Roman girl, the diploma work of J. Hutchinson, R.S.A.; 'Barncluth,' the diploma picture of A. Fraser, R.S.A.; 'Moorland near Kinlochewe, Ross-shire,' the diploma picture of A. Perigal, R.S.A.; and a drawing by D. Allan, one of the popular engraved series illustrative of 'The Gentle Shepherd.'

Two members were removed by death from the ranks of the Academy in 1868: one of them, Mr. John Stevens, was among the earliest members of the institution; and, consequently, had reached an advanced age. He died in Edinburgh on June 1st. The most important of his works exhibited at the Academy is considered to be 'Pilgrims at their Devotions in an Italian Convent,' painted in Rome, where Mr. Stevens passed a large portion of his time. The picture was exhibited in 1831. The other was Mr. W. B. Johnstone, whose name will be found in our last year's obituary columns. The vacancy caused by the death of Horatio Macculloch, in 1867, was filled by the election of Mr. A. Perigal. The other vacancies will not be filled till the 10th of next month. Mr. C. Lees, R.S.A., has been elected Treasurer in the room of Mr. Johnstone; Mr. W. Brodie, R.S.A., Auditor, in the place of Mr. Lees; and Mr. J. Drummond, R.S.A., was selected by the Board of Trustees—a choice approved of by the Lords of the Treasury—Keeper and Chief Curator of the National Gallery.

The number of students attending the schools of the Academy shows a large increase: in some points, however, the studies made by them have not met with the entire approval of the Council. The prizes awarded are as follows:—"To Mr. C. O. Murray, as 'the most distinguished student,' the 'Keith' prize; the same gentleman also gained the prize given by the Academy for the best drawing made in the Life School; to Mr. N. Macbeth, jun., the Academy prize for the second best drawings made in the Life School; and the 'Stuart' prize, value sixteen guineas, for a drawing 'Night-scene in Traboia—the Miser's House,' from the 'Fortunes of Nigel'; and to Mr. G. Webster, a prize for an alto-relievo, 'Christian Fugitives during the Reign of Nero.'"

The above are the principal points we have noted down in reading the report.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

EDINBURGH.—Mr. J. Dick Peddie, Architect, has recently been elected Associate Member of the Royal Scottish Academy.—Mr. John Steel, R.S.A., is at present engaged on three large monumental sculptures, each of which will contain one or more figures. The first of these works is to commemorate the officers and men of the 42nd Regiment (Highlanders) who fell during the Crimean war or in the suppression of the Indian Mutiny. It will be placed in the old cathedral at Dunkeld. The chief feature of the monument will be a large painted panel, surrounded by a richly-moulded and lofty framework, and filled with an *alto-relievo* in white marble. The second monument takes the form of a mural tablet, to be fixed on one of the walls of the ruins of the ancient church at Blair Athole, to mark the burial-place of the late Duke of Athole. The third is an "effigy" tomb to the late Earl of Shrewsbury. We have not learned where this is to be placed.—Mrs. D. O. Hill, whose rapidly rising merit as a sculptor has placed her works amongst the first ranks of Scottish Art, has just finished a statue, 7½ feet in height, of Dr. Livingstone, who, just before leaving England, sat to Mrs. D. O. Hill for a bust. Since Dr. Livingstone's departure, Mrs. Hill made a statuette of him, which was submitted to many friends of the African Explorer, and having received their criticisms and suggestions, she has made a bolder effort, and has succeeded to admiration. The personal likeness is all his nearest friends can wish, while the vigorous and life-like attitude of the figure conveys to the mind of the spectator a good idea of that energetic physical and mental development which has led and sustained him through such vast labours and perilous undertakings. The costume and accessories are all in keeping; the former lacks all that stiffness and formality which so generally disfigure modern works of this kind.

DUBLIN.—The treasures of the Royal Irish Academy have just been enriched by a donation from the Earl of Charlemont, which reflects the greatest honour alike on his appreciation of artistic excellence and his public spirit. It is a collection of seventy-four terra-cotta busts of the Roman Emperors and their families, modelled from the original antiques in the Capitoline Museum at Rome, and which long adorned the library at Charlemont House. The history of these magnificent works of Art is highly interesting. They are upwards of a century old, having been executed at Rome in the year 1754, for Mr. Edward Murphy, a gentleman of great literary and artistic ability, by an eminent Roman statuary, named Vierpyle. Mr. Murphy was the tutor and travelling companion of the Earl of Charlemont, grandfather of the present bearer of the title, and to him Mr. Murphy, at the approach of death, presented this unique collection. The busts are acknowledged by connoisseurs to be accurate copies of the great originals, which are admitted to be the works of Greek and Roman masters of the highest eminence, and as they agree perfectly in attitude and features with the heads struck on the best medals of the respective emperors, they may be considered truthful effigies of these historic personages. The munificence of the Earl of Charlemont had induced Vierpyle to settle in Dublin as a statuary and architect, where he flourished for several years. In a most graceful letter, read at the last meeting of the Academy, the present earl states that in presenting them to the Institution he feels that he is placing them where his grandfather would have been pleased that they were deposited, the Royal Irish Academy having been the object of his attentions, and, to a great degree, of his founding.

SHEPTON MALLEY.—A very handsome drinking-fountain has recently been erected in this town. The bowl is of highly polished red and green Cornish serpentine, supplied by the Lizard Serpentine Company. Floral and other sculptured ornaments are liberally distributed over a great part of the whole work.

A PRESENTATION SWORD.

THE magnificent sword, of which an engraving is introduced on this page, is a present from the Corporation of London to Lord Napier of Magdala. It is the work of Messrs. Howell and James, the eminent goldsmiths and jewelers, and was designed by Mr. T. S. Pairpoint, an artist engaged in their establishment. As a work of industrial art, it will bear favourable comparison with anything of its kind—cer-



tainly of modern date—while its pecuniary value is great. The scabbard is ornamented with groups of war-trophies, in relief, entwined with scrolls of palm and laurel, together with ribbons bearing the names of all the principal military stations and places through which the army passed on its road to Magdala. The handle is of carved ivory, ornamented with a lion's head chased in gold; the blade is exquisitely engraved in Damascene work, with groups of arms, laurels, &c., decorating an appropriate inscription. The hilt and the gift are worthy of each other.

A HISTORY OF ART.*

DR. LÜBKE'S "History of Art," which has recently made its appearance in England through Mr. Bunnett's translation, is only one out of numerous examples that might be adduced of the expatriation of knowledge, nor is it among the least valuable. In Germany it seems not to be altogether a new work, for the preface to the volumes on our table speak of them as a fourth

edition, "carefully revised by the author, and enriched with his own recent investigations and those of others."

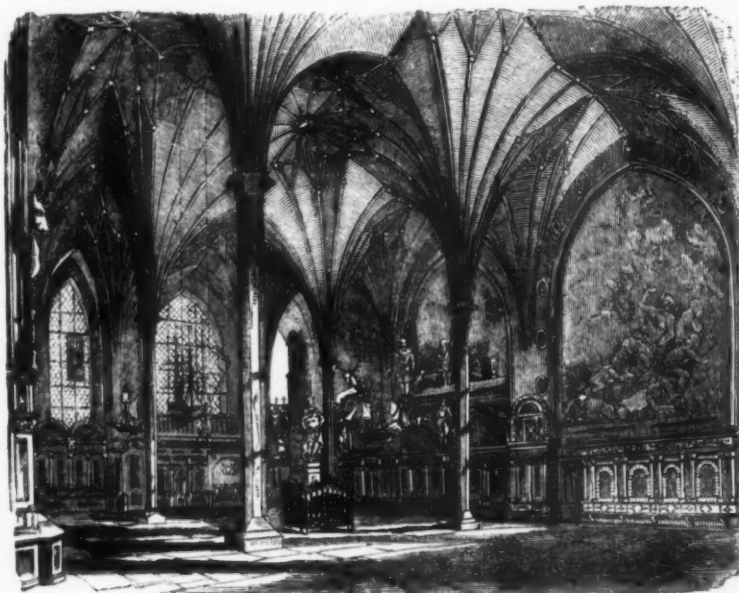
To those who have made Art, in its multitudinous and diverse applications, their study, Dr. Lübke's history offers little novelty; this is only the natural result of the investigations which, for nearly half a century, have been made, in most parts of Europe, into the subject. Wherever Art of any kind is known to have existed, thither men of inquiring mind, sound



FROM THE DIOCLETIAN PALACE AT SALONA, DALMATIA.

judgment, and aesthetic taste, have proceeded, examined, and reported. From the labours of his predecessors, as well as from extensive personal observation, as the Professor assures his readers, he has been supplied with the materials for his work—one most comprehensive, clear, and concise—embracing every phase of Art from the earliest period down to the present time. The history commences with the Art of Egypt, the cradle of the Arts; and passes

on to that of the various provinces of Asia, till it comes to that of Greece, of Etruria, and of Rome. The third book is occupied with the Art of the Middle Ages, embracing Early Christian Art, Arabian or Islam Art, the Romanesque style, and the Gothic. The fourth book is devoted to what the author designates the Art of Modern Times, in which is comprehended the period between the epoch of the Revival and our own. From this arrangement it will at



HALL OF THE ARTUSHOF, DANTZIG.

once be seen how wide is the scope of the author's plan; and if to this we add that it includes not only the three Fine Arts,—Sculpture, Architecture, and Painting, but also ancient Ceramic Art, numismatics, bronze works, stone and cameo-cutting, wood-carving, &c., it will still further be apparent what a comprehensive narrative is here presented.

* HISTORY OF ART. By Dr. WILHELM LÜBKE, Professor of the History of Art. Translated by F. E. BUNNETT. 2 vols. Published by Smith, Elder, and Co., London.

Dr. Lübke's style of writing, if we may judge of it by Mr. Bunnett's translation, is eminently lucid and pleasing. His book is evidently intended for popular reading and study—popular, we mean, for those of cultivated minds; his critical remarks, moreover, are based on knowledge and discrimination. Of the four hundred wood-cuts of all kinds, which form such valuable aids in elucidation of the text, we introduce here two architectural views as examples.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

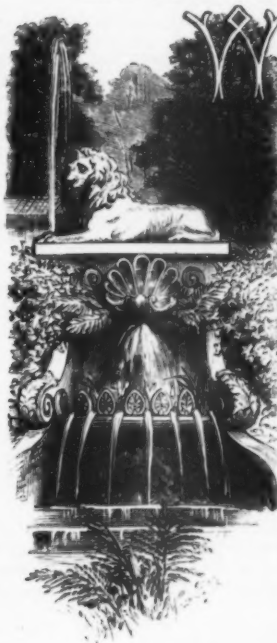
"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. I.—ALTON TOWERS.



WE commence this series with ALTON TOWERS, one of the most interesting of the many stately Homes of England that dignify and glorify the kingdom; which derives interest not alone from its architectural grandeur and the picturesque and beautiful scenery by which it is environed, but as a perpetual reminder of a glorious past—its associations being closely allied with the leading heroes of our country.

The Laureate asks, appar-

rently in a tone of reproach—

"Why don't these acred sirs
Throw up their parks some dozen times a year,
And let the people breathe?"

The poet cannot be aware that a very large number of the "parks" of the nobility and gentry of England are "thrown up" not a "dozen times" but a hundred times in every year; and that, frequently, thousands of "the people" breathe therein—as free to all the enjoyments they supply as the owners themselves. Generally also, on fixed days, the chief rooms, such as are highly decorated or contain pictures—the STATE APARTMENTS—are open also; and all that wealth has procured, as far as the eye is concerned, is as much the property of the humblest artisan as it is of the lord of the soil.

And what a boon it is to the sons and daughters of toil—the hard-handed men—with their wives and children—workers at the forge, the wheel, and the loom,—who thus make holiday, obtain enjoyment, and gain health, under the shadows of "tall ancestral trees" planted centuries ago by men whose names are histories.

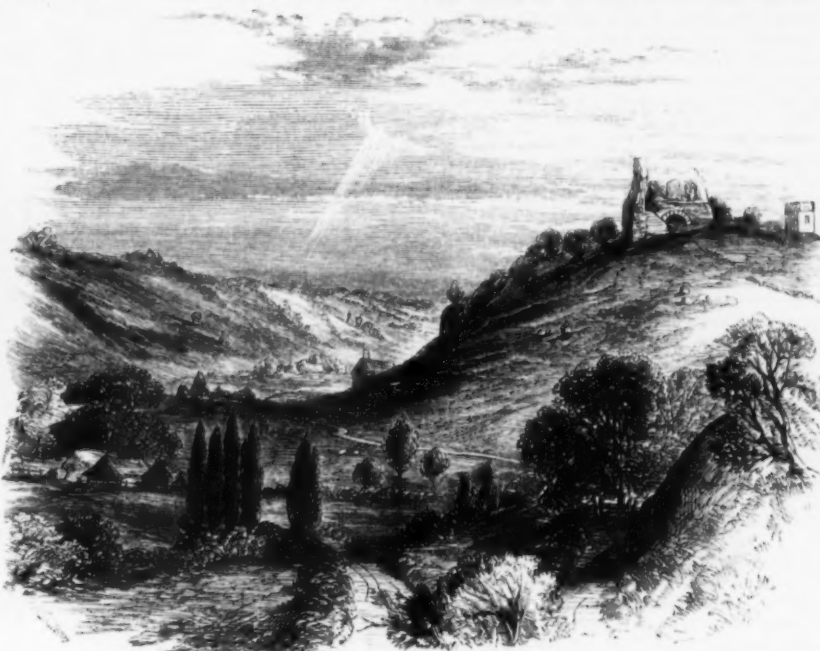
Indeed a closed park, and a shut-up mansion, are, now, not the rule, but the exception; the noble or wealthy seem eager to share their acquisitions with the people; and continually, as at Alton Towers, picturesque and comfortable "summer houses" have been erected for the ease, shelter, and refreshment of all comers. Visitors of any rank or grade are permitted to wander where they will, and it is gratifying to add, that very rarely has any evil followed such license. At Alton Towers, a few shillings usually paid the cost consequent upon an inroad of four thousand modern "iconoclasts:" the grounds being frequently visited by so many in one day.

The good that hence arises is incalculable: it removes the barriers that separate the rich from the poor, the peer from the peasant, the magnate from the labourer, and contributes to propagate and confirm the true patriotism that arises from holy love of country.

Alton, Alveton, Elveton, or Aulton, was held by the Crown at the time of taking the Domesday survey, but, it would appear, afterwards reverted to its original holders. Rohesia, the only child of the last of whom, brought Alton, by marriage, to Bertram de Verdon, who had been previously married to Maude, daughter to Robert de Ferrars, first Earl of Derby. Alton

thus became the *caput baroniae* of the Verdon family, its members being Wooton, Stanton, Farley, Ramsor, Coton, Bradley, Spon, Denston, Stramshall, and Whiston.

From the Verdon, through the Furnivals and Nevilles, Alton passed to the Earls of Shrewsbury, as will be seen from the following notice of the Verdon family. Godfrey Compte



RUINS OF ALTON CASTLE.

le Verdon, surnamed de Caplif, had a son, Bertram de Verdon, who held Farnham Royal, Bucks, by grand serjeantry, circa 1080. He had three sons, one of whom, Norman de Verdon, Lord of Weobly, co. Hereford, married Lasceline, daughter of Geoffrey de Clinton, and by her had, with other issue, Bertram de Verdon, who was a Crusader, and founded

Croxden, or Crokeaden, Abbey, near Alton, in the twenty-third year of Henry II., anno 1176. He was also Sheriff of the counties of Lancaster and Warwick, and, dying at Joppa, was buried at Acre. He married twice: his second wife being Rohesia, daughter and heiress of a former possessor of Alton, through whom he became possessed of that impor-



ALTON TOWERS: FROM THE TERRACE.

tant manor and stronghold. By this lady, who died in 1215, he had, with other issue, Nicholas de Verdon, through whom the line is continued through John de Verdon, who married first Margerie Lacie, one of the co-heiresses of Walter de Lacie, Lord Palatine of the county of Meath, and by her had, with others, Theobald de Verdon, who was Constable of Ireland, third

of Edward I., and was summoned as Baron Verdon in 1306; who, by his first wife, Elizabeth, widow of John de Burgh, Earl of Ulster, and daughter and co-heiress of Gilbert de Clare, Earl of Gloucester, by "Joane de Acres," had a daughter married to Lord Ferrars, of Groby; and by his second wife, Maude, three surviving daughters, who became his co-heiresses. One

of these, Thomas, second Lord Furnival, had for her portion Alton and its members. Lord Furnival, for marrying this lady without the king's license, had to pay a fine of £200. By her, who died in childbirth in 1334, and was buried at Croxden Abbey, he had issue two sons, Thomas and William, who were successively Barons Furnival, Lords of Hallamshire. William de Furnival married Thomasin, daughter and heiress of Nicholas, second Baron Dagworth, of Dagworth, and by her had a sole daughter and heiress, who, marrying Thomas Neville, of Hallamshire, conveyed to him the estates and title, he being summoned as fifth Baron Furnival in 1383. By her he had issue two daughters and co-heiresses, one of whom, Maude, the eldest, "Lady of Hallamshire," married, in 1408, John Talbot, afterwards first Earl of Shrewsbury, and sixth Baron Talbot, of Goderich—"Le Capitaine Anglais." Thus Alton came into the possession of the family who now own it, and who have held it uninterruptedly for nearly five centuries. Sir John Talbot, Earl of Shrewsbury, of whom we have just spoken, was summoned as Baron Furnival, of Sheffield, 1409, created Earl of Shrewsbury, 1442, and Earl of Waterford, 1446, &c. The Earl, "the most worthy warrior we read of all," was slain, aged eighty, at the siege of Chatillon, and was buried at Whitchurch. The Earl, among his other titles, enjoyed that of "Lord Verdon of Alton."

From this John, Earl of Shrewsbury,—"the scourge of France," "so much feared abroad that with his name the mothers still their babes"—the manor and estates of Alton and elsewhere passed to his son, John, second earl, who married Elizabeth Butler, daughter of James, Earl of Ormond; and was succeeded by his son, John, third earl, who married Catherine Stafford, daughter of Humphrey, Duke of Buckingham; and was in like manner succeeded by his son, George, fourth earl, K.G., &c., who was only five years of age at his father's death. He was succeeded, as fifth earl, by his son, Francis; who, dying in 1560, was succeeded by his son, George, as sixth earl. This nobleman married, first, Gertrude Manners, daughter of Thomas, Earl of Rutland; and, second, Elizabeth (generally known as "Bess of Hardwick"), daughter of John Hardwick, of Hardwick Hall, Derbyshire, and successively widow, first, of Robert Barlow, of Barlow; second, of Sir William Cavendish, of Chatsworth; and, third, of Sir William St. Loe. She was the builder of Chatsworth and of Hardwick Hall. To his son, the seventh Earl, was confided the care of Mary Queen of Scots. He was succeeded by his brother, Edward, as eighth earl, who having married Jane, daughter of Cuthbert, Lord Ogle, died, being the last of this descent, without issue, in 1617. The title then passed to a distant branch of the family, in the person of George Talbot, of Grafton; who, being descended from Sir Gilbert Talbot, third son of the second earl, succeeded as ninth earl. From him the title descended in regular lineal succession to Charles, twelfth earl, who was created by George I. Duke of Shrewsbury and Marquis of Alton, and a K.G. At his death the dukedom and marquisate expired, and from that time, until 1868, the earldom has never passed directly from a father to a son. The thirteenth earl was a Jesuit priest, and he was succeeded by his nephew as fourteenth earl. Charles, fifteenth earl, dying without issue, in 1827, was succeeded by his nephew, John (son of John Joseph Talbot, Esq.), who became sixteenth earl. That nobleman died in 1852, and was succeeded as seventeenth earl, by his cousin, Bertram Arthur Talbot (nephew of Charles, fifteenth earl), who was the only son of Lieut.-Colonel Charles Thomas Talbot. That young nobleman was but twenty years of age when he succeeded to the title and estates, which he enjoyed only four years, dying unmarried at Lisbon, on the 10th of August, 1856. Earl Bertram, who, like the last few earls his predecessors, was a Roman Catholic, bequeathed the magnificent estates of Alton Towers to the infant son of the Duke of Norfolk, Lord Edward Howard, also a Roman Catholic; but Earl Talbot (who was opposed in his claim by the Duke of Norfolk, acting for Lord Edward Howard, by the Princess Doria Pamphili, of

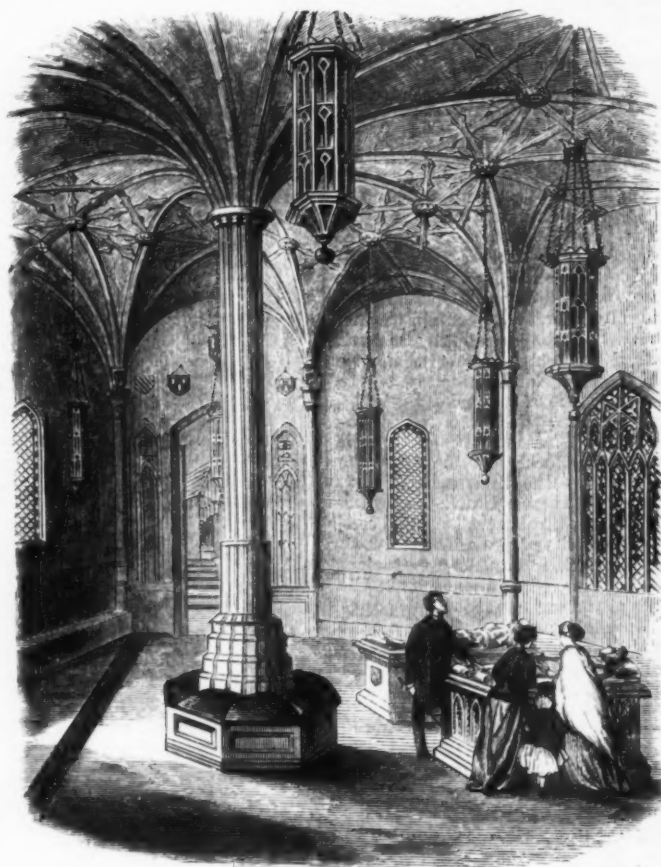
Rome, the only surviving child of Earl John, and by Major Talbot, of Talbot, co. Wexford) claimed the peerage and estates as rightful heir. After a long-protracted trial, Earl Talbot's

claim was admitted by the House of Lords, in 1858; and after another trial his lordship took formal possession of Alton Towers and the other estates of the family, and thus became



ALTON TOWERS: FROM THE LAKE.

eighteenth Earl of Shrewsbury, in addition to his title of third Earl of Talbot. His lordship (Henry John Chetwynd Talbot) was born in 1803. He served in the Royal Navy, and became an admiral on the reserved list. He married Lady Sarah Elizabeth Beresford, daughter



ALTON TOWERS: THE OCTAGON.

ter of the second Marquis of Waterford, and by her had issue living four sons, viz.—Charles John, present, nineteenth, Earl of Shrewsbury; Walter Cecil, Reginald Arthur

James, and Alfred; and three daughters, viz.: Lady Constance Harriet Mahonesa, married to the Marquis of Lothian; Lady Gertrude Frances; and Lady Adelaide, married at her

father's death-bed, June 1st, 1868, to the Earl Brownlow. The eighteenth Earl died in June, 1868, and was succeeded by his son, Charles John, Viscount Ingestre, M.P., as nineteenth earl. His lordship, who was born in 1830, married, in 1855, Anne Theresa, daughter of Richard Home Cockerell, R.N., and has, with other issue, Charles Henry John (born in 1860), now Viscount Ingestre.

We have thus given a history of this illustrious family from its founder to the present day, and proceed to describe its principal seat in Staffordshire—the beautiful and “stately home” of Alton Towers.

The castle of the De Verdons, which was dismantled by the army of the Parliament, stood on the commanding and truly picturesque eminence now occupied by the unfinished Roman Catholic Hospital of St. John and other conventual buildings, &c. A remarkably interesting view, showing the commanding site of the castle, and the valley of Churnet, with Alton Church, &c., is fortunately preserved in an original painting in Mr. Jewitt's possession, from which our first engraving is made.

The site of Alton Towers was originally occupied by a plain house, the dwelling of a steward of the estate. A hundred and forty years ago it was known as “Alveton (or Alton) Lodge,” and was evidently a comfortable homestead, with farm buildings adjoining.

When Charles, fifteenth Earl of Shrewsbury, succeeded to the titles and estates of his family, in the beginning of the present century, he made a tour of his estates, and on visiting Alton was so much pleased with the natural beauties of the place, and its surrounding neighbourhood, that he determined upon improving the house and laying out the grounds, so as to make it his summer residence.* With that view he added considerably to the steward's dwelling, and having, with the aid of architects and landscape gardeners, converted the almost wilderness into a place of beauty, he called it “Alton Abbey,”—a name to which it had no right or even pretension. To his taste, the conservatories, the temples, the pagoda, the stone circle, the cascades, the fountains, the terraces, and most of the attractive features of the grounds, owe their origin, as do many of the rooms of the present mansion. A pleasant memory of this excellent nobleman is preserved at the entrance to the gardens, where, in a noble cenotaph, is a marble bust, with the literally true inscription—

“He made the desert smile.”

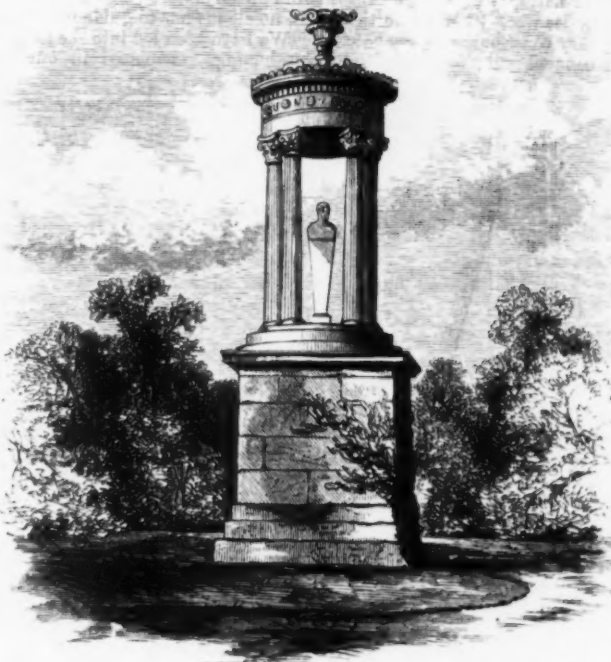
After his death, in 1827, his successor, Earl John, continued the works at Alton, and, by the noble additions he made to the mansion, rendered it what it now is—one of the most picturesque of English seats. In 1832 his lordship consulted Pugin as to some of the alterations and additions, and this resulted in his designing some new rooms, and decorating and altering the interior of others. Mr. Fradgley and other architects had also previously been employed, and to their skill a great part of the beauty of Alton Towers belongs.†

The principal, or state, entrance to the mansion is on the east side, but the private foot entrance from the park is by the drawbridge, while that from the gardens and grounds is by a path leading over the entrance gateway or tower. To reach the state entrance the visitor on leaving the park, passes a noble gateway in an embattled and machicolated tower, with side turrets and embrasures, near to which he will notice the sculptured arms of De Verdon, of Furnival, and of Raby, and on the inner side of the tower, those of Talbot with the date, 1843. Passing between embattled walls, the entrance

to the right is a majestic tower, bearing sculptured over the doorway the armorial bearings, crest, supporters, with mantling, &c., of the Earl of Shrewsbury. The steps leading to the doorway are flanked on either side by a life-size “talbot,” bearing the shield and the family arms, while on the pedestals, &c., are the monogram of Earl John, and the motto “Prest

d'accomplir.” Passing through the doors the visitor enters the “ENTRANCE TOWER.”

As the general public is not admitted to the House—the present residence of the family—and as our space is limited, we are compelled to contract much of the description we had prepared of the interior, excepting “The Octagon,” of which we give an engraving.



ALTON TOWERS: THE CENOTAPH.

THE OCTAGON (sometimes called the “Saloon” or “Sculpture Gallery”) is an octagonal room, the general design of which is taken from the Chapter House at Wells Cathedral. It has a central pier, or clustered column, of sixteen shafts, from the foliated capital of which the

ribs of the vaulted roof radiate. Other radiating ribs spring from shafts at the angles of the room, and the intersections are decorated with carved bosses. From this ceiling, which is decorated with geometric tracery, hang a number of pendent lanterns of Gothic design. Be-



ALTON TOWERS: THE TEMPLE.

* The principal architects employed were Mr. Allason and Mr. Abraham; Mr. Loudon also had something to do, later on, with the laying out of the grounds.

† The parts executed by Pugin are the balustrade at the great entrance, the parapet round the south side, the Doric apartments over Lady Shrewsbury's rooms, on the south-east side of the house, called sometimes the “plate-glass drawing-room,” the apartments over the west end of the great gallery, and the conservatory, &c. The fittings and decorations of many of the other rooms and galleries, including the unfinished dining-hall and the chapel, are also his. The entrance lodges near the Alton Station are likewise from Pugin's designs.

neath the principal window are two full-sized models of tombs of the great Talbots of former days. One of these is the famous tomb at Whitchurch, to John, first Earl of Shrewsbury, who was killed in July, 1453. It bears a full-length effigy of the warrior earl, in his garter robes and armour, with the following inscription, as well as a number of shields of

arms:—*Orate pro anima prenobilis Domini Domini Johannis Talbot, Comitis Salopie, Domini Furnival, Domini Verdon, Domini Strange de Blackmere, et Mareschalli Francie; qui obiit in bello apud Burdeu VII Julii MCCCCLIII.**

* To be continued.

AN OLD ENGLISH BALLAD.*

Every country, civilized or rude, Christian or heathen, has had, and still has, its national ballads, founded, for the most part, on legends and traditions based on historic facts. In ancient times these poetical compositions were the popular literature of the time, handed down from generation to generation, not by the pen of the writer, but by oral communication and by the musical accompaniment of the wandering minstrel and the troubadour. Animated by the heroic deeds narrated in some of these stirring poems, armies were often led forth to the battle-field; they contributed to the entertainment of the banquet-hall; they were sung

by the soldier in his camp, and not unfrequently by the rustic in his village home; for men learned from others what they could not read for themselves. Warlike deeds, adventure, and courtship, formed the staple materials of such compositions, garnished oftentimes with incidents gathered from the supernatural and the mythical.

England and Scotland are yet especially rich in old ballad-literature, though much has unquestionably been lost: the songs died out as learning became more and more diffused over the land through the aid of the printing-press. And of the majority of what has come down to us, no clue is left to guide us to the writers.

We have been led into the foregoing remarks by having had placed in our hands a very

beautifully illustrated copy of the old English ballad of St. George and the Dragon. Whether there ever was such a person as this renowned warrior, the patron saint of England, is open to grave doubt; but, certainly, if Gibbon's identification of him with the Arian bishop of Cappadocia, in the fourth century, has any foundation of truth, St. George, according to the historian's account, must have been as arrant a knave as ever walked on the earth; and every honest Englishman ought to renounce him as a patron. Some authors, and among them Mr. Baring-Gould, quoted in a well-written preface to the volume on our table, have expressed their belief in the real existence of St. George; at the same time, the author just named revives an idea prevalent in the early part of the seven-



ST. GEORGE AND SABRA ON THEIR WAY TO ENGLAND.

teenth century, that there was no such personage, but that he was merely an allegorical representation, borrowed from Eastern sources, of the Christian battling with the world and the Devil. It is somewhat singular that when the Crusaders invaded the Holy Land, in 1096, they found St. George received among the Christians there as a warrior-saint, with the peculiar appellation of "The Victorious."

The version of the ballad which Mr. Franklin has illustrated is a verbatim reprint from the third volume of Bishop Percy's "Reliques of Ancient English Poetry," where it is described

as given, with some corrections, from two ancient black-letter copies in the Pepys Collection. The plot of this story of romance is, apart from its details, very simple. It describes how St. George, having long fought on behalf of the Christians against the Saracens, finds his way to Egypt, and there slays "a dreadful dragon, fierce and fell," that had committed terrible havoc among the people, who demand that the King's only daughter, the Princess Sabra, should be sacrificed to the monster's craving for "dainty maids." St. George arrives on the scene when the young lady is tied to the stake; he releases her, slays the dragon, and ultimately, after sundry adventures, takes her to England to become his wife.

Twelve wood-cuts, one of which is introduced here as an example of the whole, illustrate the story. Few artists are more experienced in work of this kind than Mr. Franklin. Twenty years ago, his name was enrolled among a large number of his brethren who were engaged to furnish designs for Mr. S. C. Hall's "Book of British Ballads;" and the lapse of time has in no way impaired his inventive faculties nor weakened the power of his hand. These designs—pictures and borders equally good—will add materially to his well-earned reputation; they are engraved by Mr. J. D. Cooper. The little book is well brought out in every way, and cannot fail to become a favourite with the public.

* ST. GEORGE AND THE DRAGON. Illustrated by JOHN FRANKLIN. Published by Virtue and Co., London.

OBITUARY.

MR. GEORGE VIRTUE.

WE offer a brief tribute to the memory of a most estimable gentleman, who was removed from earth on Tuesday, the 8th December, at the ripe age of seventy-five. We lament the loss of a private friend; endeared by many social qualities, by great kindness of heart and amiability of disposition, with whom we had continual intercourse during more than a quarter of a century; who was esteemed and valued by a very large circle of friends and acquaintances; who obtained the regard as well as respect of the hundreds of persons to whom he gave employment, and who held a high position as one of the foremost citizens of London.

But it is with him in his public capacity only that the public have to do. Independent of personal feeling, his claims to recognition in this Journal are peculiarly strong; not only as for many years its proprietor (within a comparatively recent period he transferred it to his sons), but as a publisher, to whom British Art owes a very large debt of gratitude—larger, perhaps, than it owes to any other living man.

The illustrated volumes he has issued cannot number less than a hundred. When Mr. Virtue commenced a trade that was then new, or, at all events, one in which aught in Art beyond the merest mediocrity was not attempted, he had to create a public by which excellence could be appreciated. He did not find the task very difficult. He was certainly successful. By selecting accomplished artists, and employing the best engravers, he very greatly improved the class of publications "with engravings," such as have since become the ordinary issues of every publishing house. Yet we doubt if the works of Bartlett—"America," "Switzerland," "Palestine," "The Nile," with a long etcetera—have been surpassed by any more modern publications of their order.

To give a list of the works he produced—alone and unaided, suggested solely by his own energetic and far-seeing mind, and carried out by his enterprise and gradually accumulated capital—would be to occupy greater space than is demanded; at a rough guess, we may calculate the number of engravings, on copper or steel, issued by Mr. Virtue since his career was commenced, at twenty thousand; while, to produce them, nearly every engraver who has flourished in this country during the century has been employed.

He passed away, not until his active labours had been closed; nor until he had trained his sons and successors to follow the example he had set. He created a business of prodigious extent, with credit and with honour: his well recognised integrity in all the avocations of life being, indeed, a main cause of his success; while his clear mind, thorough business habits, and intense application to his duties, largely aided to establish that prosperity, which, while it rejoiced those who were in his immediate employ, excited neither jealousy nor envy in rivals or competitors.

He leaves behind him "a good name"—an inheritance better calculated to insure a continuance of "welfare," than the bequest of a millionaire.

In public life his work was, perhaps, done; his place was filled up before his final departure; but as a private friend his loss will be deplored by all who knew him, and a very large public will not be

reluctant to acknowledge the service he has rendered, always justly and liberally, to Literature and to Art.

ANTOINE VECHE.

A notice of this distinguished Art-workman appeared in our Journal a short time ago: the following interesting narrative has since been forwarded to us by one who knew him intimately.

Antoine Vechte was born of humble parents, at the beginning of this century, at Vic-sous-Thil, a small village of "Côte d'Or." His father, who was a joiner by trade, died when Antoine was but seven years old. Four years after, he is found wandering about the streets of Paris, a homeless orphan; yet, during this period of his life, Antoine supported his sister, and the means by which he earned their bread may be gathered from his own words in an autobiographical sketch written long after at the request of his English employers:—"Je fus alternativement fleur de coton, cartonier, colleur de papier peint, boutonnié, et menuisier." Antoine, however, devoted his hours of leisure to reading, and he admitted that the knowledge thus acquired first taught him to think of his hard fate, and made him determine to labour that he might improve his sad position. He entered the chasing-shop of M. Soyer, and here that genius first dawned which afterwards shone forth with such brilliancy. By day he could but carry out his appointed task, but he worked silently in his own home. He drew and modelled figures, beginning by copying prints which he bought on the quays of the Seine. About the year 1830, when Vechte was thirty years old, he married, and went into business for a time; but not having sufficient capital, he failed in his enterprise, and was, fortunately, thrown back upon his old calling.

Vechte now became known to several dealers in curiosities, and he produced some armour for them so like old work that they commissioned him to make several complete suits; and there are no doubt many of these exhibited as *antiques* in the museums of Europe: in fact, Vechte said that he himself knew of several in certain Imperial and Royal Collections. One work produced at this time was sold as that of Benvenuto Cellini. The purchaser afterwards happened to call to see Vechte, and he showed his valuable acquisition to him. Vechte confessed that it was his work, and not Cellini's. "If it is not Cellini's," said the amateur "it is worthy of his hand," and gave Vechte another commission immediately. M. le Duc de Luynes now became Vechte's patron, and for him he executed his first great *repoussé* work, "Le Triomphe de Galathée." In 1838 he made a sword to be given to the infant Comte de Paris, and henceforward his works become so numerous that it would be difficult to enumerate them all. In 1843 Mr. John Hunt, of the firm of Hunt and Roskell, was in Paris, and Vechte was introduced to him by M. Matifat, the celebrated bronzist. Mr. Hunt recognised his great talent, and commissioned him to execute the Titan Vase in *repoussé*—certainly Vechte's *chef-d'œuvre*—which was first made known to the world at the Exhibition of 1851, in London, by Messrs. Hunt and Roskell. It yet remains in their possession. In 1847 was exhibited "Le Combat des Centaures et des Lapithes," and for this and his "Passions Vaincues" Vechte received a medal. In the next year he received the decoration of the Legion of Honour for his "Harmonie dans l'Olympe."

In 1850 Mr. Hunt was again in Paris, and Vechte called upon him, asking for more work. Mr. Hunt, foreseeing the advantage it would be to the younger artists employed at that time in his manufactory, together with the *prestige* of having a man of such genius near him, proposed a permanent engagement to Vechte, and on such advantageous terms that the latter immediately accepted them and came to Hunt and Roskell's manufactory, where he remained until 1862, producing works which added to his own reputation and to that of his employers, and which have been principally engraved in the pages of the *Art-Journal*. The large candelabrum of Damascened work, with *repoussé* branches and *plaques*, was made at this period at the request of the Marquis of Breadalbane, and was designed to receive the celebrated Poniatowski collection of engraved gems. These works were the great attraction of their class in the Exhibition of '51 in London, '55 in Paris, '62 in London, and '67 in Paris again. In 1862 Vechte begged his employers to allow him to return to his native place, where he could still work for them in his retirement. To this they acceded, and he carried out there the last great work which he did for them, the cover for the 'De Berri Missal,' made for the Duc d'Aumale. This was exhibited in Paris last year and was engraved in the *Art-Journal*. Vechte died on the 30th August, 1868, at Avallon, where he had for six years lived in the retirement which was so much to his taste, and within a stone's-throw of the village where he was born, sixty-eight years before.

HENRY LE KEUX.

THE death of this once well-known engraver, who long since retired from the practice of his profession, and whose name, in consequence, has almost been forgotten, occurred on the 11th of October. The *Athenæum* has published the following notice of him:—

"He was born in 1787, and a pupil of James Basire, in Quality Court, Chancery Lane. Mr. H. Le Keux was employed on the large plates, of which Basire did so many, for the publications of the Society of Antiquaries, the Oxford Almanacs, and the like. After the ending of his apprenticeship, the engraver was occupied on 'The Beauties of England and Wales,' and, with his brother John, who died in 1846, on Britton's 'Cathedrals.' H. Le Keux was never known to take pupils, but worked with his own hands on all his commissions. His productions may be cited as models of painstaking. In after-life, he, in conjunction with E. Blore, produced the well-known 'Monumental Remains.' Among other plates engraved by him are Henry VII.'s Chapel in Neale's 'Westminster Abbey,' 'Simmer Lake,' after Turner, in Whitaker's 'Richmondshire,' upon which book Mr. John Pye was also engaged; the small plates which appeared in the 'Forget Me Not' and other annuals, after Martin; the large plate of 'Venice,' after Prout, and the small plates after Turner, in 'Rogers's Poems'; some of the same in 'The Provincial Antiquities of Scotland,' after Turner and others; many plates in Neale's and Le Keux's 'Churches'; others from 'The National Gallery,' by the Associated Engravers, of which body Mr. H. Le Keux was a member, the last plate of which series he produced being 'The Embarkation of St. Ursula,' after Claude. More than thirty years ago he gave up engraving, and retired to Bocking, in Essex, and, being engaged by

the firm of Samuel Cortauld & Co., crape-manufacturers, continued in this employment until, at the age of eighty-four, his health failed a short time before his death."

EDWARD HILDEBRANDT.

THE death of this landscape painter, well known both here and on the Continent, occurred in the month of October. He was a native of Dantzic, and studied under Eugène Isabey, the distinguished French marine painter. Hildebrandt was a great traveller, and this year there was exhibited at the Crystal Palace a large number of water-colour drawings sketched in various parts of the world: these works received our favourable notice.

NEW PHOTOGRAPHIC WORK OF THE ARUNDEL SOCIETY.

THE Council of the Arundel Society invite attention to a new work which shall epitomise the publications of the Society over a period of twenty years. This enterprise, it is stated, "has resulted from the success of some experiments which have been made in photographing the prints, casts, &c., on a small scale, suitable for the purposes of book illustration." The proposed work will be of a more comprehensive character than an ordinary catalogue. The whole of the publications, including the ivory carvings, will be photographed one-fifth the size of the originals, and arranged chronologically, according to the years in which they were issued, whether as annual or occasional publications. The letter-press will give a full description of the works, arranged in a similar manner. The photographs are of a sufficient size to convey a good idea of the composition of the subjects, and the book, when finished, will not only be a complete and illustrated catalogue of the Society's publications during twenty years, but may also form a valuable record of early Art. The book will be brought out in quarterly parts, at a guinea each, and the Council anticipate that the work can be completed in about five parts.

Persons at all acquainted with the monetary value and recondite character of the publications of the Arundel Society over a period of twenty years, will be able rightly to esteem the boon conferred upon the general public by the issue of this "people's edition." The object of the Society has been to preserve the record and to diffuse a knowledge of the most important remains of painting and sculpture, to furnish valuable contributions towards the illustration of the history of Art, to elevate the standard of taste in England, and thus incidentally to exert a beneficial influence upon our native and national schools of painting and sculpture. These important objects may in some measure have been accomplished; at any rate, the forthcoming work will show the efforts made in order to popularize high Art among people who had everything to learn and to gain by the experiment.

The Arundel Society—which for long had an uphill game to play—has now entered on a well-earned popularity and prosperity. The last Report of the Society shows its receipts to have exceeded £6,000 per annum, and the enterprises it is consequently able to enter on, and the works which the Council find themselves in a position to offer to its subscribers, are constantly increasing in importance and value. The project, indeed, of the present work has grown out of the unsatisfied demand of the public for publications out of print. Thus, two years ago, the announcement was made that the applications for chromo-lithographs out of print (the stock impressions being exhausted and the drawings erased from the lithographic stones) had become so great that the Council had decided, by way of experiment, to authorise the publication, as a photograph, of the fresco of 'The Burial of St. Catherine,' by Luini. It was then stated that, should the sale of this experimental photograph prove satis-

factory, the other works of the Society out of print would be published in a similar manner, and that the photographs, where practicable, would be taken, not from the chromo-lithographs, but from the original drawings.

This cabinet and library edition of works which, by size and volume, swell, inconveniently, portfolios, will to students be of no small value. For example, the Arundel series of casts from early ivories is of great importance to archaeologists and all students of historic Arts. But the collection has hitherto been beyond ordinary reach, not only from its bulk but equally from its cost. Such works, however, being dependent on form, and light and shade, easily admit of *fac-simile* reproduction by the photographic process; thus, within comparatively small compass, will it be possible to compress the historic development of five centuries.

Many of the works published by the Arundel Society being in rapid decay, any fresh record made, whether by photography or other agency, is a manifest gain to the world at large. In fact, the operations of the Society have been so accepted in foreign lands. Of several Associations formed on the Continent for the reproduction of rare historic works, none has maintained a character so unimpeached or proved a mission so high as the English Society, which borrows its name from the great connoisseur of the reigns of James and Charles I.

This, the last project of the Council of the Arundel Society, is in furtherance of its primary object to promote to the utmost the Art education of the people at large. Subscribers to the original chromo-lithographs, who may have spent some twenty or thirty pounds in the purchase, need not embark in this new undertaking. Such first members enjoy the advantage of an edition *de luxe*.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

"SILVER WEDDING" MEDAL.

IN Germany, when a married pair have been united for twenty-five years, the era is termed "The Silver Wedding;" and when fifty years are reached, the era becomes "The Golden Wedding." The events are celebrated with all the festivities of the original espousals. This custom is not unknown in England. A friend of mine, in Bristol, mentioned to me that his "Silver Wedding" was commemorated with all the gay doings of year number one, excepting that the orange blossoms were omitted on the plum-cake. In Germany it is very customary, also, to have a medal struck to record the joyful event. I have before me the Silver Wedding Medal of the present King and Queen of Prussia, of great artistic merit, designed by Daoge and engraved by Kullrich. On the obverse are the portraits of the then Prince and Princess of Prussia. On the reverse, they stand before an altar, their right hands clasped, and a winged figure is about to place wreaths on them; below, "1829—1854." I have now to record the striking of a "Silver Wedding" medal in England—probably the first of its class—engraved by Leonard Charles Wyon. On the obverse are the portraits, from the life, of the happy couple, inscribed, "John Gough Nichols. Lucy Lewis." Beneath, "L. C. Wyon." Fortunately for the artist, his originals presented a striking contrast, of which he has made the most. Quiescent loveliness and living energy: the broad, smooth brow, topped with its silken shading, relieving the slightly lined forehead, deep-set eye, massy clustered locks and heavy moustache, are all realised in their varied shades with the highest artistic ability. The idea of the medal was so close to the era, that there was not time to engrave a figure reverse, which therefore presents this very happy inscription, "Felices Junxit Conubialis Amor Post Annos Prosperos XXV., 22 Julii, 1868. Deo Gratias." The diameter of the medal is 1½ in.

R. S.

ART IN CONTINENTAL STATES.

CANADA.—Dr. Francis Fulford, Bishop of Montreal and Metropolitan of Canada, died in September. His lordship was, from the period of its organisation, President of the local Art Association, and always took an interest in Art-matters generally.—An Art-Exhibition was held in the city of Toronto during the month of October, at which upwards of one thousand pictures and other works of Art were shown.—Mr. Marshall Wood has arrived in Montreal, bringing with him a model of Her Majesty's statue, to be erected, we believe, in the Place d'Armes; also a bust of H.R.H. the Prince of Wales, and one of our late Bishop. Mr. Wood has presented to the School of Design in connection with the Art Association, two casts, one of which is from his statue illustrative of Hood's "Song of the Shirt."—A Society of Canadian Artists has been formed in this city.

MONTAUBAN.—The Commission for the Monument to be erected in this city in memory of Ingres, has been given to M. Etex, the distinguished French sculptor, who studied for some time under the deceased painter. Ingres was born in Montauban.

MONTPELLIER.—M. Alfred Bruyas has presented to this, his native city, his fine collection of modern French pictures; which includes 7 by E. Delacroix, 10 by Courbet, 1 each by Decamps, Theodore Rousseau, and Millet, 2 by Troyon, 2 by Bouvin, 12 by Tassaert, and others by Diaz, Ziem, Cabanel, &c.

MUNICH.—The painter, Professor Theodore Horschelt, of the Royal Academy of Munich, Member of the Imperial Academies of St. Petersburg and Vienna, has just had the Order of the Iron Crown conferred on him by the Emperor of Austria, in recognition of his eminent merit. At the Paris Exhibition Horschelt obtained a first-class gold medal for his works.

PARIS.—A small monumental column, designed by M. Baltard, has recently been placed, in the cemetery of Père-la-Chaise, over the grave of the distinguished painter, Ingres. A bust of the artist, by M. Bonassieu, surmounts it.—The *Académie des Beaux-Arts* has elected M. Pils to fill the vacancy in the section of Painting, occurring by the death of M. Picot in the early part of last year; and Mr. Charles Perkins, author of "Tuscan Sculptors," &c., &c., to be an honorary member in the room of the late Dr. Waagen. M. Charles Blanc, the well-known Art-critic and writer, succeeds Count Walewski in the office of librarian.

REMAGEN.—Under the title of 'Christ as the Saviour,' Professor E. Deger has executed a painting in the cupola of the church of St. Apollinaris at Remagen, which is said to be the most remarkable production of the artist. It represents the Saviour seated in glory, and holding, supported on his left arm, a book, open at the passage *Ego sum via et veritas et vita*; on his left is seated John the Baptist, and at his right the Virgin Mary. The mural paintings in the church of St. Apollinaris are esteemed as among the most perfect of their class in Germany. They are distinguished by a happy combination of the severity of the ancient Florentine fresco and tempera pictures, with the spirit, substance, and accuracy of the school of Düsseldorf. The church was built at the instance of Count von Fürstenberg-Stammheim on the site of a half-ruined chapel, after the designs of Zwirner, the architect and director of the works at Cologne Cathedral; and the interior is so planned as to afford the greatest possible space for wall-decorations. The artists were Ernst Deger, Andreas and Karl Müller, and Franz Ittenbach; but it was principally the genius and influence of Deger that gave their exalted character to these works. His picture now referred to has been well engraved by Herr Massau.

VENICE.—Titian's great picture of St. Peter Martyr, destroyed last year in the Church of San Giovanni e Paolo, has been replaced by an old and excellent copy presented to the church by the authorities of the Museum of Florence, in whose possession it has been for a long period.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

THIRD EXHIBITION OF SKETCHES AND STUDIES.

THIS exhibition possesses a varied interest and a diversified character; in addition to works which may be strictly designated "sketches and studies," there is a considerable admixture of more or less highly elaborated drawings. The entire collection may be said to be precisely up to the standard of excellence the public have already been led to expect from the "Institute," which of late years has made praiseworthy efforts to recruit its forces.

Guido Bach is one of the most masterly and showy of figure-sketchers. There is amazing pluck of drawing and touch in 'A Monk Preaching to Slavonians at Prague.' Each figure, feature, and face is a study; this is truly a splendid sketch. 'Idle Hours' is equally charming; how well the figures lie upon the ground in negligent grace and easy repose! Guido Bach is studious of attitude; thus his figures are not unfrequently over-conscious, and his style sometimes degenerates into affectation, and is tainted by artificiality. The merits and the defects of the artist are those which belong to a manner expressly "Academic." In the present day we have so little of this symmetric academic art that we need not be hypercritical on its defects. To somewhat the same school we may assign the works of Mr. Tidey; there is certainly much grace, symmetry, and beauty of line and form in such fancy heads as that of 'Phoebe.' This romantic and idealistic manner degenerates into weakness in certain drawings by Augustus Bouvier, such as 'Veneziana.' We have, perhaps, never seen this beauty-loving artist to better advantage than in two 'Designs in Chalk'; in these compositions we recognise the elegance of form and the graceful flow of line which are looked upon as lovely in the drawings of Flaxman and Stothard. The venerable President of the Institute gains more of nature than usual in a simple figure, 'A Woman of Samaria' at a well. This drawing, which actually looks as if it might have been studied from the life, is not wanting in truth and vigour. Mr. Jopling, like others in this gallery, is terribly artificial and unreal. 'Pasuccia,' however, gives signs of having been taken from the life; it is, at any rate, not far from life-size; its uncommon scale is, perhaps, its most striking characteristic. In vain do we now hope for anything so good from Mr. Jopling as 'Fluffy' of former days. But of all these artificial artists none sin so seductively as Mr. Corbould; clever he is to a fault, brilliant to a pitch which throws nature into a distance of shady obscurity. 'The Fall of James III. of Scotland,' the king's horse having taken fright at the sight of a woman bearing a pitcher, is clever, yet egregious; a like extravagance and stage-rant disfigure a sketch for 'The Sacrifice.' Better, because nearer to nature, is the minstrel playing 'A Favourite Air—with Variations.' But perhaps the very best of all is a plain, unpretending sketch in black and white, 'Life and Death—the Ladies of the Court of Rufus on their way to the Castle Malwood, in the New Forest.' The artist here gives pleasant proof of happy creative thought and ready skill in the disposition of a pictorial composition. Mr. Corbould's powers and resources are avowedly great, but his style sadly wants simplicity, and needs chastisement at the hands of correct, sober taste.

The works of the late E. H. Wehnert appear for the last time in the gallery which once owed much to his talent. Of the more ambitious range of his art a signal specimen is given in a painfully spasmodic "study for Cartoon etched at Westminster Hall," 'The Triumph of Justice.' The theme was evidently beyond the painter's power. That the artist, however, had in the course of his career taken strong hold upon nature, and had laid firm foundation in the conscientious transcript of

individual character from the life, is at once recognised in a single simple head, 'A Study,' of an old woman time and careworn. We notice with pleasure that "an exhibition of the works of the artist, who was a Member of the Institute, will be held in the gallery, in the latter part of March."

We next come to a company of young artists, or at least of newly-elected Associates, who to the Institute constitute the hope of the future, such as C. Green, G. G. Kilburne, Lusson Thomas, and J. D. Linton. Let us stop by the way for a moment, to enjoy an exquisite study which tells us what advance has been made by Miss Emily Farmer. 'The Girl Reading,' lovely for simplicity, truth, and tasteful treatment, secured, we observed, a purchaser on the day of the private view. C. Green, one of the most promising among recently added members of the Institute, constitutes himself, in such compositions as the 'Sketch for a Picture,' a kind of water-colour Wilkie. In 'Town and Country,' the artist, as usual, is conspicuous for care, precision, firmness, and intention. G. G. Kilburne will do well to correct a certain refined weak way of making nature prettily presentable, as in 'The Writing-Lesson.' However, it must be admitted that there is sufficient truth and sturdiness in a close study of the 'Fishermen's Storehouses.' By Lusson Thomas may be noted several drawings good in idea, and, as always, indicative of the well-trained eye and hand. The artist presents us with two or three studies of colour and effect in the composition of figures with background accessories of flowers. 'Spring Time' we could fancy had been suggested by Mr. Millais' notorious 'Orchard of Apple-blossoms.' In the drawing entitled 'Wisteria,' Mr. Thomas treats with nice effect the lilac colour of the flowers under mingled shadow and sunshine. Another experiment of light and colour, 'Bon Jour, Monsieur,' is pushed a little far: the effect of the green umbrella is too startling and strong to be agreeable. J. D. Linton may be mentioned favourably and emphatically as one of the very few artists who in this gallery venture to present to the public the first idea, the untouched sketch of a picture. The hangers, we are glad to see, have shown appreciation of the favour by giving to such studies as that of the exhibited picture of 'Giorgione' a prominent position on the line. Through their strong purpose and uncompromising truth, they prove that Mr. Linton has won his success by honest, downright work. The artist, in a more finished 'Head' in chalks, has gained much beauty of line and refined sentiment in expression. We must now content ourselves with the rapid enumeration of a few drawings on which we would willingly dwell. 'A Sketch in Seville,' by W. W. Dean, is admirable for broadly-seized character and indication of glowing harmonies in colour. 'Now Jump,' by Valentine Bromley, is clever both for character and costume. 'A Study of the Old Pilot,' by Charles Weigall, is broad and strong. 'In Church,' by Andrew Gow, is simple and true in motive, and the subject is well put together in composition of material and in its light, shade, and colour. A drawing identical in title with the last, 'In Church,' by H. B. Roberts, is commendable as a close transcript of individual character. Also worthy of praise, especially for happy disposition of figures and effective telling of a story, are several small compositions, 'The End,' and others, by Charles Cattermole. This artist has much of the talent which the public naturally associate with his family name.

The exhibition in the department of landscapes fails, as in figures, by being too artificial, dressy, and made up for the market; in other words, honest and legitimate "sketches and studies" are in decided minority. Thus Messrs. Rowbotham, Vacher, Telbin, Leitch, Harry Johnson, and others, send to this winter exhibition, expressly set apart for preliminary efforts, the highly-wrought, elaborately-artificial, but agreeable works we have been accustomed to greet in the gallery open in the festive months of April and May. By Mr. Harry Johnson it gives us pleasure once again to encounter highly scenic effects wrought in the

presence of great historic ruins such as of 'Corinth'—

"Two or three columns, and many a stone;
Marble and granite, with grass overgrown."

Certainly 'Skirts of a Pine Wood near Pisa' is a drawing poetic in sentiment and dramatic in glory and gloom of sky, after the most impressive manner of the artist. Mr. Leitch also exhibits several scenes doctored adroitly after the cleverest of receipts. What, for example, can be more effective or artificial than 'Three Studies' by this painter, worked up to the last degree of pictorial and popular melodrama of earth and sky. W. Telbin, as may be expected from his usual professional avocations, makes himself supremely scenic and impressive in a certain 'Moonlight at Leigh, Essex.' Altogether, we are bound to say that all such studies in Pall Mall have more of the glaring, hectic light of the midnight oil than of the tempered light of common day.

The sober and serious students of nature who dare to present honest "sketches and studies" are few and far between. Even such examples as we quote may serve but as exceptions to prove the rule that the members of the Institute are far too supreme in genius to cherish the inchoate and novitiate state of "sketchers" or "students." Indeed, we cannot but feel that members such as J. G. Philp, who strive to preserve their youth by recurrent access to nature, are in these rooms somewhat anomalous and out of place. Still visitors will scarcely fail to recognise in this artist's 'Silvery Sunshine in Mount's Bay' at once a genuine product of Art and a true transcript of nature. Among careful studies, conscientious in truth, without disguise or trick, we may mention a rustic interior by D. H. McKewan, 'Old Housekeepers, South Brent, Devon.' By Mr. Skinner Prout may be observed a sketch eminently picturesque of 'Dol, in Brittany.' The same artist gains more than usual tone, meaning and expression when he paints an interior of monumental graves harmonised to the poet's mournful cadence,

"Midst the forms, in pale proud slumber carved,
Of warriors on their tombs."

Drawings by H. G. Hine and J. Mogford are, as usual, impressive in sunset glow or twilight sentiment. Mr. Mogford sometimes allows his emotions to kindle into a blaze and burning heat, as in 'Sunset at Low Tide.' Mr. Hine is usually more subdued in the warmth of sunset passion; thus, 'On the Thames,' he mitigates his ardour into a subdued flush. On the contrary, there are members of the Institute who in their sketches seem intent to set the Thames on fire—not by their genius assuredly, but merely by the force of their colour-box. Among the most flagging students of nature, in her detail as distinguished from her breadth, must still be ranked Edmund Warren. 'The Avenue at Wootton' the artist has attacked with the full force of unmitigated body colour. The same painter, in one of his best efforts made on a certain 'April, in the Forest of Dean,' obtains brilliance by opacity, and daylight by loads of white lead. By such means no one succeeds better.

We cannot close without a word of commendation for the marvellous tone, texture, and realistic truth which Carl Werner has thrown into the 'Interior of a Coffee-house, Cairo.' After this special style Mr. Werner has long been without rival. We may add, that for the painting of a 'Bird's Nest,' Mr. Sherrin seems the best substitute now found anywhere for William Hunt. The flowers of Mrs. William Duffield are also, as usual, commendable for grace and truth. Mr. Shalders, as heretofore, paints the warm fleece of sheep, set off by the complementary cool of grey green trees, with a softness got, not after the manner of outdoor sketches or studies, but only by the most persistent of washings and stippings in the studio. Much more apposite to the purpose of this exhibition, set apart expressly to "sketches and studies," are the spirited, and off-hand products of the pencil of Mr. Beavis, an artist who, notwithstanding occasional failure through excess of ambition, bids fair to occupy a conspicuous position in the rising fortunes of the Institute.

THE ANDERDON CATALOGUE OF THE EXHIBITIONS OF THE ROYAL ACADEMY.

A CENTURY is not a long term to look back upon historically; yet a hundred years as the lifetime of our Royal Academy seems a long period when we remember many of the now extinct reputations to which it has given existence. Of this, and much more, we are reminded by a very extraordinary compilation which has been presented to the British Museum by Mr. Anderdon, the formation of which has been extended over a period of thirty years. In employing the common term for a list of pictures or books, we do not mean a few naked stitched sheets of quarto or octavo letter-press, but thirteen large quarto volumes, having pasted in their ample pages leaf after leaf of the Academy catalogues, beginning with the first and bringing the tale of years down to our own time. The prints with which it is enriched are choice examples; all are beautiful, and many are unique. The catalogue of 1770 was purchased at Sotheby's sale-rooms, and the first number was obtained at the same place for £2 12s. 6d. At the sale of Leslie's works a copy of the catalogue was purchased by Mr. Gambart for 16 guineas, and the copy that was in the possession of the late David Roberts was sold for 34 guineas to Mr. Grundy, of Manchester. In its earliest years, and even while the Academy was in its teens, the concentration of Art-patronage was very remarkable. In 1761 Johnson, writing to Barrett, states Sir Joshua Reynolds's income from his profession to be £6,000 a year; a sum which, in those days, would be considered enormous in comparison with the earnings of painters generally. It is curious that there should already arise disputes as to the reality of some of Sir Joshua's works. There are some that bear his name which as paintings are really worthless; but it cannot be believed that the history of any production of merit by Reynolds is not known. In April, 1860, there was sold at Christie's Sir Joshua's so-called portrait of Angelica Kauffmann. She herself, we believe, asserted that she sat to Reynolds for the portrait; but we find the statement quoted in the Anderdon catalogue, and followed by three or four exclamations (oh! oh! oh!), expressive of more than doubt of the fact. We have not seen it on record that Reynolds painted this lady, but she adhered, we believe, to her statement.

The fashions of that day seem not to have been less extravagant than our own, for Mary Moser, writing to a certain Mary Lloyd, invites her to London. "Come," she says, "and see our plumes, which sweep the sky; a duchess wears six, a lady four, and every milkmaid one at each corner of her cap. Fashion is indeed grown a monster." And Mary Moser had certain opportunities of judging, for she was much patronised by Queen Charlotte. And who were John Baker, R.A., John Gwynn, R.A., Jeremiah Meyer, R.A.? We were also about to inquire who Peter Toms, R.A., was; but he it was who worked out Reynolds's draperies, and very magnificently painted very many of them are. In these and the backgrounds there is so much of mature study that we might reasonably question the truth of Dr. Johnson's statement; but if Sir Joshua confined himself to face painting only, it is more intelligible that he might have extracted from his brush in that way £6,000 a year. Who Charles Catton, R.A., was we need not ask; he answers for himself, in having given to Leslie the idea of Uncle Toby and the Widow Wadman. There is in Catton's illustrations to *Tristram Shandy* a print of the two figures precisely as Leslie has painted them. Catton described his whereabouts as "No. 7, on the Terrace, Tottenham Court Road." But to us the local distribution of the painters of that time seems at least eccentric, for we find some beautiful engravings issuing from Lambeth Marsh, if the imprint is to be believed, and even classical essays finding their way to Somerset House from Pedlar's Acre.

Among the engraved portraits of this early time is that of Reynolds in his youth, in which he has painted himself shading his face with his hand. The picture, for such it is, is in the National Portrait Gallery. There are also portraits of Richard Wilson, of West, of Cosway, of Paul Sandby, and others, all by the most eminent engravers of that time. The portrait of Wilson is from a painting executed by Mengs, of Rome; and it is followed by engravings from some of Wilson's works. We have also memorials of Barrett, who was reputed "the best landscape painter of his day." Mr. Burke gave him an appointment in Chelsea Hospital, which it might be supposed was not in his case required. We have, of course, abundant reminiscences of Cipriani and of Cotes, then "a face painter in the highest vogue;" and yet how little we hear of Cotes now; but his case is that of all portrait painters whose works have not attained to the distinction of being pictures. The notes which occur with reference to many of the exhibitors are evidently the result of much care and vigilance, especially those that relate to men of obscure condition. There are those living who remember Flaxman and also Nolteken, though it is nearly a hundred years since these men began the race for reputation. We find Northcote ninety years ago in Sir Joshua's studio, and exhibiting very timid heads on the walls of Somerset House, and we have in the present year of grace seen works that have been refused space on the walls in Trafalgar Square—works which the Academicians of that day would not have understood. The year 1771 is memorable for the "inauguration" of the annual Academy dinner, with Sir Joshua in the chair. Dr. Johnson was present, but left the room in order to be presented to the Prince of Wales. The guests at the Academy festival were then, as now, the celebrities of their day; but it is remarkable that it is not to celebrities, merely as such, that our Art is indebted for that culture which, during the last thirty years, has in some degree silenced the vulgar, but sometimes not unjust reproaches that were cast upon it by foreigners. In the catalogues of these all but pre-historic times, the enrolment of Angelica Kauffmann and Mary Moser as Academicians has been treated as a pleasant fiction by those who have no belief in feminine aptitude for painting; but many years will not pass before the Academy will be again called on to receive ladies among its members. The letters of Angelica Kauffmann are interesting, and even more so is the gossiping correspondence between Fuseli and Mary Moser. These fragmentary relics we read with much pleasure and more curiosity; but the ideas they give us of the writers are so much more respectable than those we gather of their impersonations as they occur in the catalogue, that we had almost wished they had been omitted; and yet these portraits contribute greatly to the real interest of the compilation. We may well suppose that Barry would paint himself with much of the poetry that was in him, as Hogarth presented himself with so much of the substantial prose in which he set forth his so-called ethical essays. There are two or three portraits of Barry, and we cannot help remarking the difference between Barry as seen by himself and Barry as others saw him. We have even at this early period an engraving of a portrait of John Soane, by Lawrence; and we would ask, with the compiler, when the mute *e* was added as the final letter of this name. In our very first introduction to Lawrence in these pages, we find him making his sitters look like gentlemen in spite of themselves. The portrait of Arthur Murphy, painted by Dance, and very indifferently engraved by Neagle, is in its entire tone far above the feeling of contemporary portraiture generally. There is a profile of West, miserable in everything, but valuable in consequence of its rarity; a portrait of Paul Sandby, one also of Cosway, all rivalling each other in one common disqualification, that is, vulgarity. If Peter Pindar was not invited to dine with the Academicians and their friends, he avenged himself by satirising them in half-a-dozen lines too coarse and pointless for transcription. And among the other curious scraps of manuscript is a receipt given by Richard Wilson for twenty

guineas, which were paid to him for four pictures. Another artist of that time who painted landscape with much substantial reality was De Louthembourg; but he also drew the figure, and was an accomplished etcher, as we learn from subjects from 'The School for Wives,' painted and etched by him; but one of the most extraordinary productions of this time is Garrick playing Macbeth in a powdered wig, laced coat, shorts, and silk stockings.

When the extensive Boydell collection was disposed of in 1805, the prices of Reynolds's best works had begun to rise in the market. The price paid for 'Puck' by Mr. Rogers was £215 5s.; and Lord Egremont paid £530 for 'The Death of Cardinal Beaufort,' which is really one of Sir Joshua's worst productions, and which looks, as we now see it at Petworth, the very coarsest of his works. Next to the works of Reynolds we find those of his best pupil, Northcote, realising the highest prices; but the sums which these works returned were nothing in comparison with the prices that West obtained for his pictures. 'The Murdered Princes,' by Northcote, was sold for £94 10s., and 'The Interview of the Young Princes,' by the same painter, realised £78 15s.; and what would be the worth of these pictures at the present day? Stothard's 'Meeting of Othello and Desdemona' sold for £12, and his 'Valentine, Proteus, Silvia, and Julia,' for £8 8s. With respect to the works of the two men, were they again submitted, at the same time, by public auction, we venture to predict that the prices would be mutually interchanged. The origin and history of copyright in Fine Art is curious and interesting. The most distinguished artists were so desirous of having their works engraved that copyright, as now understood, was unknown to the earlier painters of our school as a source of emolument.

We have dwelt upon the earlier portions of this catalogue, as to these belong an especial interest, as affording curious details relative to the elements of our school of Art. In referring to the catalogue again, we shall turn to that later period to which the present state of our school is due.

LOVE—THE RULER.

FROM THE BAS-RELIEF BY E. F. A. RIETSCHEL.

It will scarcely admit of argument whether the great sculptor of Germany, Rietschel, who died in 1861, after a protracted illness, excelled pre-eminently in statues or bas-reliefs; for both have the stamp of his high genius in almost, if not quite, equal proportions. In the *Art-Journal* for 1852 is an engraving from an exquisite bas-relief, 'Protecting Angels,' by Rietschel; a lovely group of four figures, a mother and her three children, one of whom she bears in her arms. But his most famous works of this kind are in the Hall of the University of Leipzig, where may be seen the grand alto-relief of the 'Genius of Truth,' and the series of twelve compositions, in bas-relief, representing the Progress of Human Civilization, and of Moral and Material Culture.

The bas-relief of 'Love, the Ruler,' exhibited at the late International Exhibition, in Paris, from which it was purchased by its present owner, Mr. E. M. Ward, R.A., is comparatively small in size, but nobly grand in design. Most powerful is the modelling of the panther, majestic are its action and expression, kept in check, as it is, by its winged rider, who bestrides the strong animal like a well-trained jockey, holding his wild steed in his hands, restraining its impetuosity, and guiding him whithersoever he will. The poetry of the sculptor's Art is significantly maintained in this fine ideal work.



LOVE — THE RULER.

ENGRAVED BY R. A. ARTLETT, FROM THE BAS-RELIEF BY RIETSCHEL, IN THE POSSESSION OF E. M. WARD R.A.

LONDON VINTAGE & CO.



MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—There is now no doubt that the Exhibition—1869—will be held in the new galleries at Burlington House. The members are arranging certain changes incident to, or suggested by, removal. These changes, however, amount to very little: the library is to be improved; but it is not, and never will be, so extensive or useful as that at South Kensington; in the schools some improvements are contemplated, and, it is said, the officers of the institution are to receive worthier recompense than heretofore. But of real practical and valuable "reforms," we hear nothing: it is more than expected that there will be no additions to the Associates, while it is boldly proclaimed that the number of Members will be under no circumstances augmented. Neither the public nor the profession will be content with trifling boons dealt out with niggard hand. It will be a dishonour to the Academy to take so much and give so little. There are at least a dozen artists—there may be twenty—whose rights to its honours are indisputable. Yet it is intended to keep them out until death makes vacancies, and half of them will have long passed their zenith before they have "chances." We hope some questions will be asked in the House of Commons, when it may be made clear that the Royal Academy has not acted in good faith; for certainly a contract was implied, at least, that its gates should be opened more widely, and that the changes should be such as would go far to satisfy the country.—The annual distribution of prizes to the students was made on the 10th of December, the centenary anniversary of the Institution. The awards were as follows:—

To Frank Holl, the two years' Travelling Studentship in Painting.
To Herbert M. Marshall, the one year's Travelling Studentship in Architecture.

Silver Medals were Awarded

To Arthur Stocks, for the best painting from the life.
To Miss Kate Aldham, for the best copy made in the School of Painting.
To Edward T. Haynes, for the best drawing from the life.
To John T. Carter, for the best model from the life.
To Thos. Brock, for the best restoration of a portion of the frieze of the Parthenon.
To William E. F. Britten, for the best drawing from the antique.
To Thomas Brock, for the best model from the antique.
To Edward Locke, for the best specimen of perspective and sciography.
To Philip Westlake, the £10 premium for a drawing made in the antique school.

ALBERT MEMORIAL CHAPEL: THE MAUSOLEUM AT FROGMORE.—We shall, at no distant period, treat at length this Memorial Chapel, one of many testimonials to the good Prince Albert, who lives in the hearts of millions. It is not yet entirely completed, although most of the works of Art it is to contain have been placed. On December the 14th—the seventh anniversary of the sad loss sustained not only by the Royal Family, but by the whole nation—the Mausoleum was in a manner opened to receive the Royal Mourners. It is described in the *Times* of that day, and its several works of Art; its history also is given—a deeply interesting history it is—and if we do not transfer it to our columns it is because, as we have intimated, we design to refer to the subject at the length it demands.

FEMALE SCHOOL OF ART.—The annual distribution of medals and other prizes to the successful competitors in this School was made on the 21st of November; Mr. A. H. Layard, M.P., presiding. The Queen's gold medal was awarded specially in the department of applied design, to Miss Sarah McGregor, for designs in lace

and church-decorations. The following ladies were also recipients of prizes:—Misses A. B. Ellis, J. Pocock, E. T. Smith, J. Berkeley, and others. Miss A. A. Manly, late pupil-teacher, who, in 1867, gained the Queen's medal, has been admitted a student of the Royal Academy. The net proceeds of the bazaar held last June in the Horticultural Gardens, in aid of the building-fund, realised nearly £467; which sum, added to the donations previously received, makes a total of rather more than £1,007. The School, we are pleased to know, is now free from debt; and we are also gratified to find that Miss Gann, the lady-superintendent, who has long worked so arduously and efficiently to place the institution, both financially and professionally, in its present flourishing position, has received a bonus of £30 in the competition by the mistresses of Art-Schools in the United Kingdom.

MARBLE BUSTS of the Prince of Wales and Richard Cobden, sculptured by Mr. M. Noble, have been presented by Mr. Benjamin Armitage to the International College, Spring Grove, Turnham Green.

MR. HENRY WYNDHAM PHILLIPS.—We have seen, with much regret, the announcement of the death of this artist, on the 5th of December. He was son of the late Thomas Phillips, R.A., a distinguished portrait-painter, and had himself acquired a good reputation in the same department of Art. He died at the comparatively early age of forty-eight. Mr. Phillips was, for a period of thirteen years, Honorary Secretary of the Artists' General Benevolent Institution, a society in which he took a deep interest. He held the rank of captain in the Artists' Volunteer Corps, and was regarded as a most efficient officer.

MR. G. GODWIN.—At a recent meeting of the members of the Institute of Water-colour Painters, the following resolution was unanimously adopted:—"That the best thanks of the members of the Institute be presented to George Godwin, Esq., F.R.S., for the uniform courtesy, and great ability, with which, during the long period of thirty years, he discharged the duties of Hon. Secretary to the Art-Union of London; for the important services he has rendered to Art and artists; and for his indefatigable zeal in diffusing a knowledge of Art among the public. And the members beg to assure him of their sincere good wishes for his future prosperity and happiness." The compliment thus conferred is Mr. Godwin's due, not only from the Institute, but from every other Art-society. It would be difficult to over-estimate the service rendered by him to British Art.

THE BOLTON EXHIBITION.—This exhibition is now open, for the laudable purpose of raising a fund to complete the building of a Mechanics' Institute in this great and populous town of British manufacture. Very active, energetic, and liberal gentlemen of the locality have combined to gather an interesting and instructive collection of valuable and beautiful Art-works, not only of pictures and engravings, but of jewellery, porcelain, and a hundred other orders of Art-manufacture. Messrs. Hunt and Roskell, and Messrs. Copeland, being among the most generous of the London contributors. The president at the inaugural ceremony was Mr. Anthony Trollope; he delivered to a large assembly a pleasant address, and seems to have won golden opinions in a neighbourhood where it would appear his novels are more palatable than his politics. He good-humouredly referred to his rejection as a candidate for Beverley at the late election.

WOODBURY'S PATENT.—Some months since a detailed description of the nature and working of the patent known as Woodbury's was given in these columns. The working of the patent was at that time, we understood, under the direction of Mr. Disderi, the eminent photographer of Paris. It is now in operation under the direction of Mr. Woodbury himself, at Hereford Lodge, Old Brompton. The association by whom the patent is now worked is called the Photo-Relief Printing Company, and the title indicates that photography is the basis of the process.

MR. H. ANDREWS is reported to us as having died on the 30th of November last. He was an artist of considerable talent, and might have acquired a good reputation had he studied quality rather than quantity.

CRYSTAL PALACE.—A large and important work has been recently added to the picture-gallery of this favourite place of public resort. It is by a modern Venetian painter, Gianetti; the subject 'Bernabo Visconti, Duke of Milan, receiving the Nuncio of Pope Innocent VI.' The duke, surrounded by his "staff," all mounted, receives the embassy on the terrace of his castle. The story, as related by the historian Versi, is that Visconti treated the papal document—which was, in fact, the sentence of his excommunication—with so great contempt, that he compelled the venerable ecclesiastics who bore it to swallow the parchment, leaden seals and all. The artist has not actually made this unpalatable meal the subject of his work, for we see only the duke pointing to the document, which a page holds out, and commanding the envoys to obey his orders. The figures are effectively grouped, the characters well individualised, while the work commends itself by the graphic and artistic manner in which the painter has illustrated the narrative.—A collection of about 140 oil-pictures, painted by Mr. Baines, will probably be added to the Gallery during the spring. Mr. Baines is well known as an enterprising traveller; he accompanied Dr. Livingstone through a part of his journey into South Africa. His pictures are principally views of that country, including several of the Victoria Falls. They were all painted on the spot.

DECORATIVE TERRA-COTTA.—The subject of terra-cotta embellishments for the exterior of buildings, which has been formally brought before the Royal Institute of British Architects by Mr. Charles Barry, has given rise to a very interesting discussion. The perfect adaptability of the material to structural purposes, and the advantages which it offers, as affording the means of rich and effective decoration at a minimum cost, were admitted without contradiction. The discussion turned on the question of the relative superiority of the different kinds of manufacture. Mr. Blashfield, who had furnished the bold and graceful work introduced by Mr. Barry in the new "God's Gift" College at Dulwich, makes use of mixed clays, the durability of which depends on one of the ingredients acting as a flux. This terra-cotta can not only be moulded, but can be modelled by hand before burning, and, if necessary, chipped after being fired. The terra-cotta used in the decoration of the Albert Hall, at South Kensington, on the other hand, is pure fireclay from the coal measures, stamped in moulds and glazed, or enamelled, by a second process of firing. This material is polychrome, any degree of shade or tint being readily given by the glaze. A third clay, specimens of very

admirable decorative work in which were exhibited, is the pure red clay of Whatcombe, in South Devon; this is supposed to have been, geologically considered, a late deposit. This clay is naturally levigated, extremely plastic, and burns to a good red, like the fine red pottery of Wedgewood. Other plastic clays are found in Scotland, which were not produced before the Institute. A discussion rose on the relative propriety of depending on the skill of the modeller, applied to each constituent part of the ornamentation of the building, or on the repetition of moulded figuring, in bas-relief, entirely produced by pressure in the mould, and depending for its effect on the grace of the outline of the design. The rapid introduction into street-architecture of *terra-cotta* decoration seems to be certain.

THE PAINTER HILDEBRANDT.—A series of chromo-lithographs from the works of this eminent artist—recently deceased—has been submitted to us by Herr Wagner, the eminent publisher of Berlin; they are very varied in subject, and of rare merit; we believe they have never been surpassed by any examples of the art. The originals are of a very masterly order; the fame of the painter has gone into all lands—indeed, there are few countries he had not visited. His thorough artistic knowledge, sound judgment, and refined taste, enabled him to bring away with him the choicest beauties—or more peculiar characteristics—of each; and as we intimate, the productions of his delicate yet powerful pencil, have been so admirably copied in chromo-lithography as to be nearly as effective as the artist's absolute works.

THE STATUES IN PALACE YARD.—When it was determined that the Houses of Parliament should not be extended by the building of a wing parallel with Bridge Street, the ornamental arcade at the southern extremity of New Palace Yard was erected. This arcade is pierced by three gateways at unequal distances, and on each side of these gateways there is a niche for a figure. The statues of Henry VIII. and William III. have very recently been added to, and complete, the series. Those previously placed are Alfred, William the Conqueror, Henry II., and John. The statues are of stone, and were designed and sculptured by Armistead. The figures representing these kings have been placed there to mark great epochs in our history, though we scarcely know what entitles Henry II. to such association, unless it be that he divided England into circuits. Up to the time of Richard III., or, perhaps, more properly that of Henry VII., the likenesses of our sovereigns are the arbitrary conceptions of our artists; but after that time we have ample authority for precise impersonation; hence there are sufficient grounds for expressing dissatisfaction with the figures representing Henry VIII. and William III.

THE ROCK OF AGES is the title of a picture now to be seen at No. 6, Pall Mall. The painter is Johannes A. Oertel, who is, we believe, an American artist. As a theme for a picture, perhaps no other presenting greater difficulties could have been selected. It is open to the widest and directly opposite interpretations, any of which would require, for successful treatment, imagination of a high order. In Mr. Oertel's reading of his text there is a stone Cross lashed by the billows of a raging sea, and to the cross a woman is clinging, and is, it must be assumed, saved. The idea is appropriate and highly suggestive. The work is, indeed, one of very high merit, being intense in feeling,

and exciting emotions rather of pleasure than of pain—notwithstanding the passage which indicates that one who did not reach the Cross, has sunk beneath the angry and seething waters. The painting is a fine example of drawing, and admirably coloured. The Cross may be somewhat too artificial; but it is not unfair to suppose that some merciful benefactor may have carved it there out of the rugged rock. An excellent chromo-lithograph of the picture, executed in Paris, has been published by Mr. James, an eminent publisher of New York.

THE HORSE-SHOE FALL, NIAGARA.—A view of the Horse-shoe Fall, taken from the Canadian side of the river, near the Bass Rock, is now to be seen at No. 43, Piccadilly. The picture, which is by Mr. G. W. Frankenstein, seems to have occupied a long term of study for its completion, as the sketches for it were made about the months of August and September during, we are told, many successive years; and at that time of the afternoon when the shadow of the Canadian Cliffs first falls on the river. Table Rock is on the right of the picture, and Goat Island and Tower on the left. Below the tower lie masses of rock which fell in 1852, and in the immediate foreground other masses which were precipitated from the cliffs above. The effect is that of an uninterrupted breadth of daylight, in which the entire scene is set forth as it appeared to the painter. Nothing, consequently, is left to discretionary interpretation; the picture may, therefore, be received as a faithful representation of the Fall.

THE CHURCH OF ST. HELEN, BISHOPSGATE, in the City of London, has been restored in a manner that may justly be regarded with unqualified satisfaction. A perfectly judicious and consistent plan of procedure has been carried into effect with the most conscientious care, and the result really leaves nothing to be desired—unless, indeed, it were possible that a considerably increased resident population in a city parish might add, in a proportionate degree, to the numbers of a city congregation. This church is remarkable for having a double nave, without any aisles, but with a projecting chapel of considerable size opening from the south nave at its east end, toward the south. In this chapel the organ is now placed. At the opening of this chapel to the south nave also stands the alabaster monument of Sir John Crosby and his lady, with their effigies, which are well known through Stothard's characteristic etchings of them. No less than ten windows of painted glass have been placed in this large and singularly interesting church, as commemorative memorials. The last is the five-light window at the west end of the south nave, which has just been completed with decided success by Mr. Gibbs, as a monument to the memory of the late worthy and respected Alderman Copeland; and this was immediately preceded by a beautiful window of three lights in the south wall of the same nave, the work also of the same artist, which commemorates the late parents of Mr. Williams, who was for many years a principal inhabitant of the parish of St. Helen's, through whose exertions and liberality the successful restoration of the church has been in a great measure accomplished. This window is a work of singular merit. The subject, which was proposed to Mr. Gibbs by Mr. Williams, was the discovery of the true cross by the Empress Helena; and this subject, so appropriate for a window in the church of St. Helen, has been treated by Mr. Gibbs with much originality, com-

bined with a felicitous adaptation of the composition, with its details and colouring, to the true capabilities and the proper requirements of painted glass. We shall be very glad to see many more such windows as this erected as monuments in churches, both within and beyond the limits of the City of London.

THE ARTISTS' AND AMATEURS' SOCIETY held its annual general meeting at Willis's Rooms, on Saturday, the 5th December, when Mr. Prescott Hewitt was unanimously elected president for the ensuing year, in the place of Mr. James Holland, who retires. The *conversazioni* of the season commence on Thursday, the 28th of January, and will be continued until May inclusive.

A PORTRAIT OF LORD NAPIER, OF MAGDALA, has been painted for the Junior Carlton Club, by Mr. Charles Mercier, and the artist has exhibited the picture with others—notably those of ex-Governor Eyre and the King of the Belgians—at his *atelier*, Knightsbridge. It is a work of great excellence; admirable in composition, and "striking" as a likeness. The gallant general is represented in a blue frock-coat, standing: there is no display, no attempt at the melodramatic; there are no accessories to indicate the hero's "whereabouts." He is simply a soldier-gentleman; his pleasant yet expressive features are in repose rather than excitement, and though apparently self-possessed, there is no touch of assumption in look or attitude. The accomplished artist has evidently revered his subject, and has most successfully transferred to canvas the "outer man," while giving more than an indication of the energy, perseverance, and enduring fortitude that bore the general, through inconceivable difficulties, to a triumph of which the page of history gives no other example. We may congratulate the Junior Carlton Club on this acquisition—the first picture that will grace its walls. It will be engraved by Mr. Charles Tomkins, and an admirable etching of the plate in progress was shown in the room.

THE WOOD-CARVING WORKS OF M. YACOBY.—Our report of the Paris Exhibition, contained several engravings from the works of the renowned establishment at Berlin, conducted in that city by Herr Lovenstein, and in London by M. Yacoby. The carvings are produced chiefly in Prussia, where an immense trade is carried on, giving employment to hundreds of skilled artisans, some of whom are artists,—they produce works of all classes, from the small letter-box and bracket, up to the magnificent cabinet and sideboard. Our purpose in this paragraph is to direct attention to the very beautifully fitted up establishment in Regent Street, where a very large number of the productions are now exhibited.

TOYS AS TEACHERS.—M. Cremer, of Regent Street, has exhibited his usual assemblage of treats for young people at Christmas and for the New Year. We allude to them for the purpose of commenting on the extraordinary advances made of late years in the class of "Art," for which the British public is mainly indebted to Mr. Cremer. We cannot, in a brief paragraph, convey an idea of the collection of these toys; they are, it is true, principally made in Germany, but in many, English workmen fairly compete with their neighbours. Several of these toys may be accepted as models: children thus may learn from their amusements, and receive lessons in drawing from their playthings.

REVIEWS.

HINTS ON HOUSEHOLD TASTE IN FURNITURE, UPHOLSTERY, AND OTHER DETAILS. By CHARLES L. EASTLAKE, Architect. Published by LONGMANS, GREEN, & Co.

A book on this subject is capable of doing good service; it is much needed; for, notwithstanding all which of late years has been written and seen of the Arts decorative and ornamental, one has but to take a glance at the dwellings of not a few of our friends and acquaintances to notice that real "Household Taste" has no place in their vocabulary. Costly furniture, rich draperies and paper-hangings, rare and valuable *objets de luxe* may abound, but the taste which first selected, and then displayed them, proves only the ignorance and want of discrimination of their owner. There are, however, circumstances that may render such a condition of things excusable: it is not every man who is in a position to furnish his home as he would; he is compelled sometimes by the scantiness of his purse to choose what with more ample means he would reject; he has to study economy and convenience; yet even then he need not quite abjure fitness, propriety, and those principles of æsthetic beauty which are more or less patent to any who have eyes to see.

What greater absurdity can there be than to fill an Elizabethan house with furniture of the Louis Quatorze style? or an Italian mansion with Gothic fittings? or to place a Majolica dish in close proximity to a Greek vase? And yet these mistakes are of frequent occurrence, and are justified by him who makes them on the ground that variety pleases, and that opposites gain value by contrast with each other. As a rule, the logic of such arguments disproves itself; while, equally as a rule in its application to the subject in discussion, the reverse is the true fact, as in a picture the most brilliant colours placed together, if not in harmony, destroy each other.

Mr. Eastlake has undertaken a commendable but not very easy task, in this endeavour to educate the well-to-do portion of the community in the right principles of what he terms "Household Taste;" and, notwithstanding his Gothic or mediæval proclivities, which are most prominently manifest—too much so, we will add, when the prevailing architecture of the day is of a different order—he gives advice and instruction that deserve general attention. From the edifice itself to all that it contains which can possibly come into the catalogue of Art-manufactures, his remarks extend, and even to the dress and personal adornments of the occupants; his object being, as he says, "to suggest some fixed principles of taste for the popular guidance of those who are not accustomed to hear such principles defined."

For much that is objectionable in our furniture, &c., Mr. Eastlake very properly blames the manufacturer, but the public, we say, has also not a few sins to answer for in encouraging what is bad. Educate the consumers first in the knowledge of what is excellent and really good, and the producers must inevitably labour to meet the demand; manufacturers would only make what they knew could not fail to secure a ready market. The taste of the buyer regulates, or ought to do so, the operations of the seller; that is, the manufacturer and tradesman.

ENID. By ALFRED TENNYSON. Illustrated by G. DORÉ. Published by MOXON & Co.

A fitting sequel to the preceding poems by the Laureate, illustrated by Doré, is this volume: the whole, which include "Elaine," "Vivien," "Guinevere," and "Enid," constitute a magnificent series complimentary to the poet, doing honour to the genius of the artist, and highly creditable to the taste and enterprise of Messrs. Moxon, the publishers. "Enid" we regard as one of the most chaste and elegant of Mr. Tennyson's poems of King Arthur's times: it is a tale of jealous marital love, of suspicions altogether unfounded; and the earnest sympathy of the reader is drawn towards the gentle victim as her husband, with unknighly cour-

tesy, urges her to advance before him silently into the wilds of western England. The moral of the tale, moreover, is altogether good—the gem ruthlessly thrust aside, is restored to its place of honour, goodness and true chivalry triumph, and vice meets with its due reward.

The engraved illustrations, nine in number, will bear just comparison with those designed by Doré for the former volumes; if there be a difference it is in favour of those in "Enid," as rather less mannered and more generally varied. In the first, we have Geraint, a prince of Devon and one of King Arthur's valiant knights, amid the ruins of the castle of Earl Yniol, whose only child, Enid, he subsequently marries; the composition is fine—a notable point in it being the dilapidated staircase of the castle-keep standing out in bold relief, and loftily, against a mass of sun-lit clouds. It is most effectively engraved by J. Saddler. In the second, delicately engraved by E. Brandard, appear Enid and her mother walking in the castle-grounds at early noon. The figures, as usual with the artist, who seems not yet to have got rid of his accustomed manner, are too tall and attenuated. The third subject represents Geraint, on horseback, standing in view of the castle of Edryn, the nephew of Yniol, and to whose fraud and violence the latter owes his impoverished condition. The castle is a stupendous edifice, all towers and turrets, and lofty battlements frowning over a small town at its base. We notice a fine effect of light and shade in this composition, which is engraved by J. Godfrey, and well engraved it is. A combat by moonlight follows; Geraint attacked by mailed bandits in a wood, engraved by A. Willmore in an appreciative and skilful manner. The picture consists chiefly of those bare-trunked trees found so frequently in the works of Turner. Next we have Geraint and Enid resting in the mowers' field under the castle-walls of Earl Limours: it is another of E. Brandard's well-executed plates. To J. Godfrey was assigned the task of engraving the succeeding subject, Earl Limours and his retainers fleeing from the attack of Geraint: a multitudinous and disorganised host hurrying over rock and other impediments from the charge of the heroic knight. Geraint, wounded in the encounter, is next seen stretched on a grassy bank, with Enid bending over him, while his gallant steed stands quietly by watching the near approach of an armed band. This plate, a very beautiful one, is from the *burin* of A. Willmore. It is followed by the death of Earl Droom, in the hall of his own castle, from the hand of Geraint; a spirited composition, well engraved by E. Finden. The last plate, engraved by W. Ridgway, shows the brave knight and his wife, now reconciled to each other, returning to the court of Arthur, both mounted on the same horse. The group comes out brightly against a dark background of forest trees.

In these brief descriptions we have merely indicated the subjects Doré selected to illustrate the poem. The engravings are, as we have already stated, varied, and will be duly appreciated, not less as examples of Art, than as interesting exponents of the poet's writing; the spirit of which Doré appears fully to understand, and to have carried out in his designs.

A HISTORY OF POTTERY AND PORCELAIN—MEDIÆVAL AND MODERN. By JOSEPH MARRYAT. Published by JOHN MURRAY.

It is needless to recommend this valuable volume—a work for all time: it is, however, a third edition, and has been edited and revised by an accomplished lady—Mrs. Bury Palliser—the sister of the author. It is a vast fund of knowledge on the comprehensive subject: an "authority" concerning all the matters of which it treats; an indispensable counsellor and companion to all collectors. The numerous illustrative engravings are admirably executed. We may have occasion to recur to this volume, which demands greater space than we can this month accord to it.

THE POETICAL WORKS OF LONGFELLOW. Vol. I. Edited and Prefaced by ROBERT BUCHANAN. Published by MOXON & Co.

This reprint of the most popular of "English" poets is very neatly and prettily "got up;" it is scarcely needed, however, for we imagine there are already half-a-dozen editions of Longfellow's Poetical Works for circulation in this country; while Mr. Buchanan's preface is flimsy—neither more nor less; and we see no evidence of "editing." The book might have been greatly aided by historical, explanatory, and, perhaps, critical notes; but it has no such auxiliaries to recommend it to public favour.

GEMS OF NATURE AND ART. Published by GROOMBRIDGE AND SONS.

This is a book of coloured prints as the title infers; Nature supplies the subjects to Art. Here are birds, and flowers, and fishes, and butterflies, and shells, with Egyptian houses, brilliant sunsets, ancient jewellery, and mediæval vases, mingled together with little regard to order, but with very agreeable effect; while an intelligent editor has arranged the pages, in which each is pleasantly described. Art is thus employed to picture Nature, and does it thoroughly well.

THE NOBILITY OF LIFE; ITS GRACES AND VIRTUES. Selected and Edited by MRS. L. VALENTINE. Published by FREDERIC WARNE & Co.

This is a very beautiful Christmas-book, containing twenty-four coloured engravings, some of rare excellence, and all more or less good, from the designs of eminent artists, Watson, Mahoney, Le Jeune, Poynter, Miss Edwards, and others. There are wood-engravings also, and each page has a border. The volume consists of extracts from great writers—passages that inculcate the highest and holiest principles. They are culled from a hundred sources, the contributions being levied on the more renowned of British authors, in prose and in verse. They teach to study and practise the virtues of life, and are admirable reading for all classes.

HISTORIC NINEPINS. By JOHN TIMBS. Published by LOCKWOOD & Co.

Another evidence of the marvellous industry of this voluminous writer, who seems to have read every book that has been written, and to have gathered knowledge from all of them. Here we find an immense amount of information; it would be impossible for any ordinary reader to obtain a tithe of it in a year's reading. Mr. Timbs gives him in one moderately sized volume (of 350 closely-printed pages) that which in the usual course he could not acquire in a year of study at the British Museum.

PHRENOLOGY: AND ITS APPLICATION TO EDUCATION, INSANITY, AND PRISON DISCIPLINE. By JAMES P. BROWNE, M.D. Published by BICKERS AND SON.

Every artist should be a phrenologist; many artists are so; observation and reflection cannot fail to do the work of a teacher in this wonderfully useful science; there are hundreds of thousands who will give to it that rank. Yet it does not make way: more than half a century has passed since the principle was first promulgated by Gall and Spurzheim, and we doubt if it has a larger number of advocates now than it had fifty years ago. Of its practical utility as an unerring guide there can be no doubt; if any reader is sceptical on that head, let him read this book by Dr. Browne: conviction will be sure to follow. It is a lucid, rational, and deeply thoughtful result of large and long experience, not over enthusiastic—perhaps the opposite; but it is the production of a cool, clear-headed Scottish physician, who strives only to be the advocate of truth. At another time we should do, what this month we cannot do, allot to it the space and criticism to which it is entitled.

BOOKS FOR THE YOUNG.

MERRY TALES FOR LITTLE FOLK. Illustrated. Edited by MADAME DE CHATELAIN. Published by LOCKWOOD & Co.

Old acquaintances are here recognised and greeted with a hearty welcome; some new friends are with them: "the White Cat," side by side with "the Ugly Duck;" "the House that Jack Built" in company with "the Elfin Plough" of Grimm. All the stories are lavishly, and, for the most part, agreeably illustrated, the engravings being of a good, if not of a high order. A pleasant Christmas book, to those who covet amusement at the merry time of the year, has not been issued; and the accomplished lady has spent her time well in making the selection.

THE WAVE AND THE BATTLE-FIELD. Four Tales of Perils by Land and Sea. By LOUISA STEWART. Published by VIRTUE & Co.

These are well-written stories, full of exciting interest, yet the excitement is healthy, and can lead only to useful results. The incidents are, for the most part, facts—or may be so—although "full fling" is given to imagination, and the adventures are the creations of fancy. The style is good, the moral unexceptionable: vice is duly punished, and virtue rightly rewarded. The book is entirely satisfactory, not only as a collection of tales, but as an illustrated volume for the young, though not for the very young.

FAMOUS SHIPS OF THE BRITISH NAVY. By W. D. ADAMS. Published by VIRTUE & Co.

Mr. Adams has made an agreeable book; commemorating with exciting effect the doings of our "wooden walls" in the good old time, before the engineer took the place of the jolly sailor. The boy will read this prettily-illustrated volume with no less pride than pleasure, and learn to be thankful that he is a descendant of the heroes who upheld British glory and extended its renown over all the countries of the globe.

MOUNTAIN ADVENTURE: Selected from the Narratives of Celebrated Travellers. With Thirty-seven Illustrations. Published by SEELEY, JACKSON, AND HALLIDAY.

A most interesting volume, charmingly illustrated: the larger proportion of "adventures" may be well known, but they will bear to be read again and again. Even Mont Blanc, the Brocken, and Mount Sinai may be once more ascended with the pleasant and profitable guides who accompany us; while the less-known mountains of Africa, Asia, and America will be new acquaintances to most readers. The book is instructive and full of interest—interest greatly enhanced by the excellent engravings.

THE WOMEN OF THE OLD TESTAMENT. With Twelve Photographs. Published by SEELEY, JACKSON, AND HALLIDAY.

This is a charming volume; full of beautiful and touching passages, from old and recent writers, on subjects of universal interest; and illustrated by photographic copies from famous ancient and modern pictures—those of Raffaele and Guido, and those of Scheffer and Delaroche. The selections have been skilfully and judiciously made: the book is one of the most attractive, and ought to be one of the most popular, of the Christmas issues.

THE DIVERTING HISTORY OF JOHN GILPIN. Illustrated by H. FITZ-COOK. Engraved by J. C. WHYMPER. Published by LONGMAN & Co.

This famous "history" has very often been a theme for Art, and there are several books in which it is illustrated; this is not of the worst, but it cannot be classed among the best—it lacks the racy humour of the poem, and falls very far behind some, at least, of its predecessors. Mr.

Fitz-Cook, although an artist of considerable talent, has not been able to enter into the broad yet delicate wit of the author: the artist's John Gilpin is a very commonplace citizen of famous London town; his history, as the artist tells it, is not "diverting;" the drawings are good and they are well engraved, and that is as much as can be said in favour of the volume.

RIDICULA REDIVIVA. By J. E. ROGERS. Published by MACMILLAN & Co.

This title is given to a series of scraps from ballad-songs for children; such as "Jack Sprat," "Little Tommy Tucker," and so forth. The prints are coloured—block printed—in a so-called "medieval style," which is to say, they are very ill drawn—bad by premeditation. We cannot see the use of such a book; it has little or no "fun;" the humour, if there be any, is not perceptible; it teaches only what to avoid, and must be classed among the books it will be less wise to remember than to forget.

UNDER THE LIME TREES. By the Author of "Aunt Annie's Stories." Published by SEELEY, JACKSON, & Co.

This is a pretty circle of stories supposed to be told by a benevolent grandmamma to her grandchildren. There are thirty illustrations—some coloured engravings, others plain, but all pretty and nicely drawn. The stories are equal to those told by "Aunt Annie," and will be as popular.

WHAT MAKES ME GROW? The Illustrations by LORENZ FRÖLICH. Published by SEELEY, JACKSON, & Co.

This pretty and attractive volume is by the Author of "Harry Lawton's Adventures," and is one of the best gifts we have seen, to instruct while amusing our little people; it is charmingly written, full of the information that cannot fail to interest children, and yet given in a story-telling pleasant manner.

The illustrations are sufficiently abundant, but Mr. Frölich does not draw English children—they are dear stumpy German girls and boys, true to their foreign nature; yet the book has a value beyond its illustrations, excellent though they are.

ECCENTRICITIES OF THE ANIMAL CREATION. By JOHN TIMBS. Published by SEELEY, JACKSON, & Co.

Our young friends who have seen this interesting volume on our table, say that it was intended for them; and we know of no modern publication more calculated to enlist their sympathy and attention.

But it is not only the juvenile community who will derive amusement and instruction from the "Eccentricities" set forth in such abundant variety by Mr. Timbs, who, with his usual industry, has collected and collated a mass of information, illuminated by his intelligence, so as to fully accomplish the object he had in view at the commencement of a task for which all his readers must feel indebted.

"Our object," he says, "in the following succession of sketches of the habits and eccentricities of the more striking animals, and their principal claims upon our attention, is to present in narrative their leading characteristics, and thus to secure a willing audience from old and young."

Mr. Timbs has more than accomplished his "object"—the volume cannot fail to be popular, and enrich not only the library, but the school-room and drawing-room of our English homes.

THE BASKET OF FLOWERS. Translated from the Original German Edition. Published by FREDERIC WARNE & Co.

This charming story has been very popular in Germany, and we have had some English editions from American translations, and some English translations from the French edition; but we believe this is the first time there has

been a direct translation from the original German. The illustrations are exceedingly pretty, and the volume is tastefully got up. No Christmas gift could be more acceptable to our young friends than this "Basket of Flowers," whose perfume will be as fresh in winter as in summer; it is a book for "all the year round," and ought to find a place on every table in England.

LITTLE ROSY'S VOYAGE OF DISCOVERY. Undertaken in Company with her Cousin Charley. With Forty-eight Illustrations by LORENZ FRÖLICH.

LITTLE ROSY'S VOYAGE ROUND THE WORLD. Undertaken in Company with her Cousins Paul and Loto. With Forty-eight Illustrations by LORENZ FRÖLICH. Published by SEELEY, JACKSON, & Co.

"Little Rosy" has certainly determined to be a traveller; and though she and her cousin Charley are more childish than children as to places—though learned beyond their years in other matters—their Voyage of Discovery has been fitted to the picturesque illustrations of Lorenz Frölich; and both Little Rosy's "Voyage of Discovery" and her "Voyage Round the World" are even more suited for the Drawing-room table than the Nursery.

There are few grown-up children who could fail to look over these charming illustrations with pleasure: though the little ones portrayed are very *un-English*, they are true to childhood and childhood's ways; the manner in which Rosa carries her "lamb" through all her difficulties is exceedingly amusing—the wooden stiffness of the toy contrasted with the animated movements of the child are most cleverly managed, and each picture is a study of early life.

The letter-press of "Rosy's Voyage Round the World" is from the French of P. J. Stahl—adapted rather than translated—and is certain to interest all juvenile lovers of adventure.

The two volumes are charming additions to our Christmas novelties.

ONE YEAR; OR, A STORY OF THREE HOMES. By F. M. P. With Original Illustrations. Published by FREDERIC WARNE & Co.

This is not a book intended for our very juvenile friends, though appearing at the season when literature is especially devoted to the recreation, if not to the education, of the young—when books are toys, not teachers, except in an aside sort of fashion, as if desirous of concealing anything approaching to direct instruction.

We do not think it fair to an author to spoil a story by dissecting its contents, except where an elaborate review is absolutely necessary, when it is our duty to show cause for great censure. "One Year" will pass rapidly and pleasantly by the side of the Christmas fire, and the well-drawn characters excite much interest during their development.

HARRY SKIPWITH. His Adventures by Sea and Land. By W. H. G. KINGSTON. Published by VIRTUE & Co.

Like all the books of Mr. Kingston—and he has produced many of the class—we have here an assemblage of marvels, exciting, and at times astounding, but none so improbable as to exceed credibility. The volume will be read with absorbing interest by all boys who delight in the marvellous, and like to follow a daring youth through perils by "flood and fell." The book is very well illustrated, and cannot fail to be a favourite.

RALPH LUTTRELL'S FORTUNES. A Book for Boys. By ROBERT ST. JOHN CORBET. Published by FREDERIC WARNE & Co.

This, like that of Mr. Kingston's, is a book of daring and perilous adventure, full of excitement, yet by no means unhealthy; much interesting and instructive matter is introduced into the story, which is right well told. The volume is prettily illustrated.

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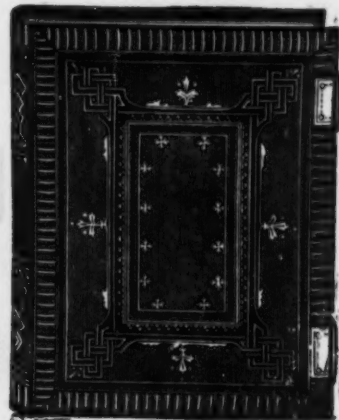
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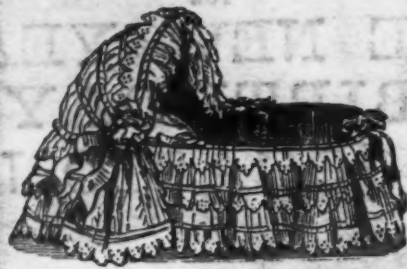
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